

I Introduction

Banerjee's World:

Chitra Banerjee's Divakaruni, born in India, lives in California with her husband and two sons. She is a teacher of creative writing, a published poet and the author of the acclaimed *The Mistress of Spices*, and of the award-winning collection of short stories, *Arranged Marriage*. At the heart of the novel *Sister of My Heart*, is a search for identity. She used a concept of female-female relationship to explain the authentic female voice. Her inner search for identity is revealed in her novel. Identity, traditionally, was a projection in the society that awaited a social validity.

Divakaruni in her novel always tried to confirm the feminine role in the patriarchal society, and what she expected was only the social security out of its institution marriage. Her identity was that of a wife and a mother in her different roles. But the act of writing which she actually started as a sufferer, took out of her, into what she felt was another identity.

Divakaruni, therefore, insists on the importance of the imaginative identification with all woman (and with the ghostly woman in all men) and commits herself to the recreation of a female community that is dedicated to a nurturing ethos and reverence for life. This community, she hopes, will not only resist the damaging and crippling effects of patriarchy but will also create a culture in which women have equal, economic, social and political rights with men.

Feminist criticism is used to investigate the literature by woman. The female character of a text, who plays an important role to create authentic space and the text also can be interpreted in terms of feminist criticism because her voice in the text also represents the voice of feminists. A writer writes a text and gives life to the text whereas a character within the text speaks, behaves and helps shape the text. So, we

can interpret Sudha, the heroine of *Sister of My Heart* in terms of gynocriticism. There are mainly two modes of feminist criticism. Showalter says:

The first is ideological, it is concerned with the feminist as the reader, and it offers feminist reading of texts which consider the image and stereotypes of women in literature, the omission and misconception about women in criticism, and women as sign in semiotic system.

(245)

Here Showalter projects that the first mode of feminist criticism is ideological concerned with the feminist as the readers, which considers the image and ideas, standardized in conventional forms. It also includes the omission and misconception about women in criticism.

Elaine Showalter has named the first mode as- 'feminist reading' or 'feminist critique'. According to her, it is very difficult to propose theoretical coherence in an activity which by its nature very wide-ranging. But in practice it has been influential:

The second mode of feminist criticism engendered by this process is the study of women as writers and subjects are history, styles, theme, genres and structure of writing by women, the psycho dynamics of female creativity, the trajectory of the individual or collective female carrier and evolution and the laws of a female literary tradition. (248)

Here, she says that the second mode, women as writers, has an associative relationship with gynocriticism. Its subject matter is history, style, theme of women's writing. Similarly, it deals with the genres and studies the structure of writing by women. It further studies psycho dynamics of female creativity and the way of individual and collective female career. The development and laws of female literary traditions are the subjects. She says there is a difference between women's writing and

men's writing. However, the convention is that the entire tradition of women's writing has been neglected by men.

Elaine Showalter has presented four models for gyno criticism, biological, linguistic, psychoanalytic and cultural, which try to define and differentiate the qualities of the women writer and the women's texts..

Chitra Banerjee Divakaruni's main thrust is to explore the female's situation through the history and particular female's painful experience and patriarchal society and their struggle for existence. Before she begins her career in fiction writing, Divakaruni was an acclaimed poet. She writes poems encompassing a wide variety of themes and she once again directs much focus to the immigrant experience and to South Asian women. She shows the experiences and struggles of women trying to find their own identities. Her beginning works were books of poetry, *Dark like the River* (1987), *The Reason for Nasturtiums* (1990) and *Black Candle* (1991). She still was not very well known for these works. Divakaruni then decided she would like to write prose so she enrolled in a fiction writing class in 1995. Divakaruni published *Arranged Marriage*, a collection of short stories. In *Arranged Marriage*, Divakaruni beautifully tells stories about immigrant brides who are both liberated and trapped by cultural changes and who are struggling to come out an identity of their own" (Patel 16). The book addresses issues such as racism, interracial relationship, economic disparity, abortion and divorce. The book was awarded the PEN Oakland Josephine Miles prize for fiction, the Bay Area Book Review Award for fiction, and an American Book Award from the Columbus Foundation. In 1997, Divakaruni wrote her first novel, *The Mistress of Spice*. Patel views this books from its mystical quality as he writes:

The book has a very mystical quality to it, and, as Divakaruni puts it, 'I wrote in a spirit of play, collapsing the divisions between the realistic world of the twentieth century America and the timeless one of myth and magic in my attempt to create a modern fable. (19)

Sister of My Heart, published in 1999, is Divakaruni's most recent novel. The book explores the tension of the main characters after their marriage. Divakaruni has published another collection of poetry, *Leaving Yuba City*, in 1997. These poems also deal with immigrant women and their struggles to find themselves in a New World. These poems also show how boundaries can be destroyed. Selections from this collection have won the Pushcart Prize and Allen Ginsberg Prize. In 1991, she established MAITRI, a hotline for South Asian women who are victims of domestic abuse or abusive situations. She is also the editor of *Multitudes*, an anthology she uses in her own classroom. The anthology includes stories about communication studies across cultures, expectations of friendships, the Los Angeles riots, and prejudice against gay people.

Divakaruni's novel *Sister of My Heart* (1999) gives an account of love between Sudha and Anju Chattarijee who share the same fate of being fatherless. Though Anju belongs to an economically well-to-do family on which Sudha's mother has to depend for sustenance, the two girls become sister of each other hearts, if not sisters by blood. *Queen of Dreams* is a riveting story, eloquently written, Divakaruni's attention to detail in descriptive passage is beautifully telling without being at all overblown. A tiny glimpse into the family dynamic for example, is simple yet vividly potent, as Rakhi describes her long-misunderstood father cleaning up the kitchen after a meal.

Chitra's newest book of stories is titled *The Unknown Errors of Our Lives*. In this collection, featuring tales set in India, America, Divakaruni illuminates the transformations of personal landscapes, real and imagined, brought about by the choices men, and women make at every stage of their lives.

Different critics have different opinions about the text. Critic Julie Ranjan focuses on the novel's search for female identity in terms of female-to-female relationship. The following lines by the critic Julia Ranjan focus on the intimate relationship between two females and their sharing of married life. Here, the lines give the hints of female-female intimacy as better than the male-female relationship or intimacy. The relationship between them from the beginning to the varied experiences of their married life is the important element in this novel. These lines really denote the meaning of intimate womanhood. The critic says that the novelist searches the way of female identity in this society otherwise, females become the victims of patriarchy. So, the real identity of the female was expressed in connection to the female's bond. She focuses on the novelist's role or female power in this novel.

Barbara says:

The plot focuses on the relationship between the two young girls, from the shared experience of their youth to the varied experiences of their married lives. Few side plots stray from the main story, and as a result, the characters are developed well and the story seems to run its course smoothly. The simplicity of the plot also allows Divakaruni to more thoroughly explore themes of womanhood, such as the limits of female social and economic freedom as a wife in and outside of India. In addition, the novel focuses on female characters forced to re-visit and

re-frame common theories of South Asian female identity solely in terms of female-female relationship. (1)

The intimate relationship between the two cousins becomes the central concern for Barbara Jones. In the following lines, Barbara Jones depicts the intimacy of Anju in upper caste and Sudha, the beautiful and intelligent.

The critic comments on their married life. They have their own married partners though they do not share their feelings with their husband. They share their feelings only between two females. Therefore, the critic wants to show the similarities between two females. Therefore, the critic wants to show the similarity between them and their same womanhood, the same feelings of their life and the same parts of life. The little economic discrimination between two females has nothing to share, the feelings to their husband but within the female world. The strong bond between these two females is the strong rope of their relationship. Brown focuses on the point that the women have the internal secrets within themselves apart from males. She writes:

Ipetuous and outspoken Anju, the daughter of an upper caste Culcatta family of distination, and beautiful and intelligent Sudha the daughter of a black sheep of the same family form a loving bond almost as soon as they are born. The same day they are born, tragically both there fathers are found dead. They are raised by women in the same strict household with great regard to tradition. (Brown 2)

The above line Rosellen Brown, focuses on the world of duty and the unsettlement of love. It is lived with exotic detail and she focuses on the extreme emotion. Brown, the familiar critic of *Sister of My Heart* invokes the emotional world of females. Suan Chacko says:

The basic plot is an expanded version of the short story Ultrasound in Arranged marriage. Two women friends, one in India and one is the US, are pregnant at the same time; the one in India is forced towards an abortion by her in-laws when an ultrasound shows the fetus to be female. (2)

The above lines by Susan focus on the two women's arranged marriage. The similarity of both women in India and USA is in these lines. The critic points on the abortion of female child. The rooted patriarchy is not good. That it always wants to destroy the female seed so the critic finds the ill patriarchy always digs up the female rights or desires. From the beginning, the females are snatched by males physically intellectually, psychologically and economically. The ill patriarchy's rule is nothing suitable to any human. Susan pathetically finds the differences between their family background and their fortunes. Sudha, the beautiful girl and intelligent has got the tragic fortune that she is departed from her lover and gets marriage another person later he dies. Such tragic portion of Sudha is very much painful. Her rebellious character helps to sustain her life. Anju, on the other hand is of well-to-do family helps to share Sudha's feelings. Both girls are married and share their feelings.

The critic finds the novel very much important to find the female domination in the society and their compulsion to marriage. The lines endeavor to show the inseparable connection of females. Again, their marriages and difficulty in life and their intimate bond between these two girls are the main concerns of critic.

Therefore, the critic observes the whole novel and finds the strong bond between these two female characters. The above lines hint on the point that the true intimacy to share the feelings is possible within female World. To cross the problems

with solution is very difficult task with males because they are apart from females' notions. Lopa Patel views:

Sister of My Heart, however, has an interesting twist. Set to the backdrop of a largely female household in Calcutta the tale is about two sisters: Anju and Sudha Chatterjee. "The tale ends with our two heroines reunited in America, just in time for a sequel. Sister of my broken heart perhaps? The book entertaining, however, despite a convoluted tale and unbelievable sub plots. (1)

In the above lines, Lopa Patel focuses on the interesting twist of the novel *Sister of My Heart*. Fundamentally, she hints on the female household in Calcutta. The novel is about the two female sisters. It is not about tale of two males but of two females. The story ends with the unity of two females in America. She says that the reader takes the enjoyment by reading it, so it is entertaining.

II Feminism

The Utopian socialist Charles Fourier coined the term "Feminism," derived from the French word 'Feminine'. The term was first used to denote the support for women's equal legal and political rights with man. Now feminism also refers to any theory that sees the relationship between the sexes as one of inequality, subordination or oppressions. Thus, the aim of feminism is to identify the sources of all kinds of oppressions and subordination and to avoid them.

Feminism as a broad movement embracing numerous phases of women's emancipation, aims to understand women's oppressions in terms of race, class, gender and sexual preferences and its efforts lies in changing it. It no longer seeks to abolish the systems, status and societies; it is aimed to realize the total self-actualization of the individual. It doesn't privilege women over men. It has the power to change our lives in a meaningful way. Feminism is related to the feminist social movement that sees equal right for the women.

Feminism speaks for equal right in education, culture and religion in society. Women have to revolt for the strong voice in society. The female writers have written for the emancipation of female from patriarchy as well as to establish women's position in society. Their writing is different from male's. Annette in her essay "*Gender and the Interpretation of literary text*"; "women and men learn to read different worlds, different groups of text are available to their reading and writing strategies." (54)

In the beginning of human civilization, women were considered as inferior and second class, while men were perceived as the superior beings. As an inferior being, she has been assigned subordinate and peripheral position in society. It was believed that women were made to fulfill men's purpose; they were expected to serve men

physically, sexually and mentally. They have always been dominated, violated and subjected to male supremacist ideology. Women have been victimized sexually. Even the primitive society established certain restrictions and dictated certain rules over sexes, as a result male started showing leadership and imposing his authority over female. However, there is no such rule or characteristics to justify the hierarchy between male and female in the social status. Men's false assumption that, they are superior and it is their right to rule over women. They established a unanimous rule in every aspects of humanity. Their supremacist ideology taught and encouraged women to believe that they have less value; they are naturally inferior and unequal to men. Women have been denied the rights as human being. They occupied a little or no space in social, cultural, economic, legal or political sphere.

The subordination of women in western culture begins with the mythical description of God and Goddess. For instance, Apollo is worshipped as the symbol of Wisdom, Knowledge and Supremacy, while Eros is considered as symbol of jealousy and sensuality. Domination, suppression and inequality in every field can not continue for long time. Violence and patriarchal ideology are used as means for maintaining unequal power relation.

Although feminist criticism came out in its full shape only in 1960, it lays two centuries' struggle for women's rights that was marked by Mary Wollstonecraft's *A Vindication of the Rights of Women*, John Stuart Mill's *The Subject of Women*, and Margaret Fuller's *Women in the Nineteenth Century*. These books provided the important lights on women's thought. Many women writers have been writing since the Medieval age but they followed the male tradition in their literary works. Up to the nineteenth century women were placed in home and they cultivated domestic

virtues. Some aspects of feminism were found in the writhing of Bronte sisters, Eliot and Jane Austine in the Victorian period.

After 1960s, feminist literary criticism is closely interrelated with the movement called political feminism, which denotes social economic and cultural freedom and equality between males and females. Therefore, feminist literary criticism indicates a revolt against patriarchy because it always indicates the attempts against the patriarchy. For this reason, male can be feminist and even female writers may not be feminists. Nevertheless, women naturally tend to be feminist on the ground that target is always female study.

Mary Wollstonecraft was the first feminist in the sense that she claimed the women's right through her remarkable essay *A Vindication of the Rights of Women* and Virginia Woolf's role in the modern context is a significant one. Her *A Room of One's Own* and other important essays and fictions on women authors and on cultural, economic and educational disabilities raised women's awareness against what she called the 'patriarchal' society. Another most important precursor of feminist theory was Simone de Beauvoir. M.H. Abrams says:

A much more radical critical mode was launched in France by Simon de Beauvoir's *The Second Sex*, a wide ranging critique of the cultural identification of women as merely the negative object, or 'Other' to man as the defining and dominating 'subject' Who is assumed to represent humanity in general, the book dealt also with the great collective myths of women in the works of many male writers. (230)

Simon de Beauvoir, in *The Second Sex* (1949), established with great clarity the fundamental question of modern feminism. According to her, all the male writers

assume the females as a negative 'objective' or other to man who is supposed to be the dominating and defining 'Subject'. Here man is supposed to represent humanity in general. Not only this but also the book deals with the great collection of myths of women especially in the works of many male writers.

As mentioned above feminist criticism comes in many forms and feminist critics have variety of goals. Some feminist critics try to rediscover the works of women writers overlooked by a masculine-dominated culture. Others have revisited books by male authors and reviewed them from women's point of view to understand how they both reflect and shape the attitudes that have held women back. Still others have been interested in more fundamental question involving the psychological and linguistic development of women in a patriarchal or masculine-dominated culture.

Since the early 1970s, three strains of feminist criticism have emerged, strains that can be categorized as French, American and British. French, American and British feminists have examined similar problems from somewhat different perspectives.

French feminists have tended to focus their attention on language analyzing the ways in which meaning is produced. They believe language to be a decidedly male realm. Drawing on ideas of the psychoanalytic philosopher Jacques Lacan, French feminists remind us that language is a realm of public discourse. According to them, a child enters the linguistic realm first as it comes to grasp its separateness from its mother, just about the time that boys identify with their father, the family representative of culture. French Feminists have said that the structure of language is phallic: it privileges the phallus and more generally, masculinity by associating them with things and values more appreciated by the culture.

French feminists believe that masculine desire dominates speech and posits women as idealized fantasy fulfillment for the incurable emotional lack caused by separation from mother. The French, thus opined that language is associated with separation from the mother. Language systematically forces women to choose-either they can imagine and represent themselves as men imagine and represent them (in which case they may speak, but will speak as men) or they can choose 'silence' becoming in the process the invisible and unheard sex.

In addition, some French feminists who have argued that language only seems to give women so narrow range of choices. There is another possibility, namely that women can develop a feminine language. Julia Kristeva has said that feminine language is 'Semiotic' not 'symbolic'. They say feminine language is rhythmic and unifying. Kristeva says that feminine language is derived from the pre-oedipal period of fusion between mother and child. Associated with the maternal, feminine language does not only threaten to culture, which is patriarchal, but also a medium through which women be creative in new ways. Therefore a feminine language risks being relegated to the outskirts of what is considered socially and politically significant. Similar views have been expressed by other French feminists. Helen Cixous, for instance also posits an essential connection between the women's body, whose sexual pleasure has been repressed and denied expression. She says that women must learn to write their bodies. They will not only realize their sexuality but enter history and move towards a future based on a "feminine" economy of giving rather than the "masculine" economy of hoarding. Luce Irigaray says the dominant, ordered, logical masculine language cannot express women's sexual pleasure.

However, Cixous's and Irigaray's emphasis on feminine writing as an expression of the female body has drawn criticism from other French feminists.

According to many of them, an emphasis on the body either reduces "the feminine" to a biological essence or elevates it in a way that shifts the valuation of masculine and feminine but retains the binary categories. For Christine Faure, Irigaray's celebration of women's difference fails to address the issue on masculine dominance and a Marxist-feminist Catherine Clement has warned that 'poetic' description of what constitutes the feminine will not challenge that dominance in the realm of production.

American feminist critics have shared with French critics' both an interest in and a cautious distrust of the concept of feminine writing. Annette Kolodny is one of such American feminist critics who have expressed such views. She has said "richness and variety of women's, writing" will be misled if we see by it only its frame 'mode' or style' (33). Interested as they have become in the French' subject of feminine style, American feminist critics began by analyzing literary texts rather than by philosophizing abstractly about language. Many American critics reviewed great works by male writers, embarking on a revisionist rereading of literary tradition. These critics examined the portrayals of women characters expressing the patriarchal ideology implicit in such work and showing how clearly this tradition of systematic masculine dominance is inscribed in our literary tradition. Kate Millett, Carelyn Heilbrunn and Judith Fetterly, among many others, created this model for American feminist critics.

Elaine Showalter has named the model 'the feminist critique' of male constructed literary history. Another group of critics including Sandra Gilbert, Susan Gubar, Patricia Mayor Spacks, and Showalter herself created a somewhat different model. Practitioners of this new model named 'gynocriticism' have studied the writings of these women who against all odds produced what Showalter calls "a literature of their own". Spacks examines the female literary tradition to find out how

great women writers across the ages have felt, perceived themselves, and imagined reality. Gilbert and Gubar in *The Mad Women in the Attic* (1979) concern themselves with well-known women writers of the nineteenth century, but they too find that general concerns, images, themes, because the authors that they have treated wrote 'in a culture whose fundamental definitions of literary authority are both overtly and covertly patriarchal. As Hazard Adams has suggested Gilbert and Gubar views on female's anxiety as:

Gilbert and Gubar offer a litany of the result of women's socialized: a variety of physical and mental illness, including anorexia, agoraphobia, and claustrophobia. They go on to "trace the difficult paths by which nineteenth century women overcame their "anxiety of authorship." This shift from Bloom's "anxiety of influence" reflects the deeper problems of women writers in the culture, for such anxiety is necessarily prior to that of influence. (1)

The main purpose of gynocriticism is to study well-known women authors, another is to rediscover women's history and culture, particularly women's community that have nurtured female creativity. Another related purpose is to discover neglected or forgotten women writer. In *A Literature of their Own*, Showalter tried to fulfill this purpose, providing a remarkably comprehensive overview of women's writing through three of its phases: feminine, feminist and female. She has defined the periods between 1840-1880 as feminine. During this period, the women writers followed masculine tradition. The second period is called feminist in which the women writers protested against the patriarchal standards and values.

In the final period from 1620 onwards, writers, according to Showalter, started avocation their own autonomous female perspective. Indeed Showalter's historical approach to women's culture allows a feminist critic to use theories based on non-feminist discipline. Kolodny has advocated a 'playful pluralism' that encompasses a variety of critical schools and methods. In the view of British Feminists, the American opposition to male stereotypes that denigrate women has often led to counter stereotypes of feminine virtue that ignore real difference of race, class, and culture among women.

In addition, British feminists argue that American celebrates of individual heroines falsely suggest that powerful individual, may be immune to repressive condition and may even imply that any individual can go through life unconditioned by the culture and ideology in which she or he lives. Similarly, the American endeavor to recover women's history is seen by British feminists as an endeavor that 'mystifies' oppression, disguising it as something that has created for women a special world of opportunities more important from the British point, the universalizing and essentialising' tendencies in both American practice and French theory disguise women's oppression by highlighting sexual difference, suggesting that a dominant system is important to political change.

By contrast, British feminist theory emphasizes an engagement with historical process in order to promote social change. Though French feminists seem somehow to be different from British and American feminists, all of them have examined similar problems from somewhat different perspective. French feminists have specially tended to focus their attention on language and said that the language they use is always patriarchal-male dominate and heliocentric. That's why critics agrees, if they really want to write something of their own, they should have their own

language. Since they lack their own language in writing, they are bound to express the male values. Thus, whether they speak or keep silent they suffer. But British feminists tend to distinguish themselves from what they see as an American emphasis on texts linking women across boundary and deeds and an under emphasis on popular art and culture. They regard their own critical practice as more political than that of American feminists, whom they have faulted for being uninterested in historical detail.

In fact, British feminist theory emphasizes on engagement with historical process in order to promote social change. In short, as Showalter has said, English feminist criticism stresses oppression, French repression and American expression.

Feminist movement is, in fact, the result of male domination over the female. We find in our ancient and medieval literature that women's status was lower than that of slaves were. In the course of defining feminism, showing the poor status of women, R. Seldon says: "In pre-Mendelian days men regarded their sperm as the active seeds which give form to the waiting ovum which lacks identity till it receives the male's impress..." (134).

In this way, they underestimated females by comparing them with the waiting ovum. They argue that males are something superior and definite having separate identity but females are without separate identity and history. R. Seldon again borrows the ideas from Simone de Beauvoir as:

[. . .] when a woman tries to define herself, she starts by saying 'I am a woman.' No man does so. This fact reveals the basic asymmetry between the terms 'masculine' and 'feminine'. Man defines the human, not woman... Being dispersed among men, women have no separate history, no natural solidarity; they have not combined as other pressed

groups have. Woman is revealed into a lop- sided relationship with man
he is one she is the other. (135)

As pointed above women have to define themselves as a woman and a man as a human. Women have not there one history and culture. The male member of the society always dominates them. They are behaved as the second sex. That's why directly or indirectly females started revolting against the suppression and patriarchy. Similarly, other various feminist writes has defined feminist writing.

Chery Register asserts that feminist writing should express female experience authentically (*Feminist Literary Theory* 215). Here Chery opines that in feminist writing female experience should be presented. Similarly, another feminist writer, Ellen Morgan, a more radical feminist writer of present time in an essay say: "Feminist criticism should, I believe encourage an art true to women's experience and filtered through a male perspective or constricted to fit male standards" (223).

Although numerous writers are raising question mark against patriarchy, some of the outstanding feminist writers of the 20th century are Virginia Woolf, Elaine Showalter, Simone de Beauvoir, Julia Kristeva Gilbert and Gubar, Patricia Meyer Spacks, Margaret Homans etc. Since the character Suda is interpreted based on Showalter's approach base on 'women's writing and women's culture', it is worthwhile to discuss the approach of Elaine Showalter.

The famous feminist of 18th century is well known for her writings. She is very much persuasive and intellectual who has raised the issues of women's education and their status in the world. The women who are under the patriarchy were prevented to get the education. She attacks the patriarchal education where the women are exploited severely.

Her grand and gallant work is *Vindication of the Rights of Woman*. It is her most famous work, but not her first or last. She had already published fiction. In this work she presents dissenter friends whose views remained strictly patriarchal. She has severally criticized this patriarchal society and its ill treatment to women as domestic slaves. She also puts her point that women should have the economic independence. She is the active and real feminist who has talked about the status of women. In fact, the women are exploited economically, socially and educationally.

In this work, she has raised the issue of women right in economic, social and educational status. She again discusses the number of writers' attitudes towards female character and education. She considerably talks about other patriarchal writers who have ignored the females' authentic space in this society. She also blames the patriarchy that it has kept the habitual slavery on the female. Mary Wollstonecraft, as the strung feminist has focused that the women should have the reasonable mind.

Her other popular works include thoughts on *The Education of Daughters*, *Original Stories* etc. have confined the narrow way of patriarchy, she as, the intellectual gives the prominent place in women education and reasonable mind. She highlights the women's economic educational and social weakness. The patriarchy always dominates the women by snatching women's every right, seeing the real myth of patriarchy to explain the female world. She comments the bitter rule of this conventional attitude.

She strongly supports the women education which brings the consciousness upon their existence. She considerably picks up the women's economic, social height to create the equality between male and female. Marry Wollstonecraft as the, reliable feminist of 18th century presents the feminine weakness of character after produced by confined education. She also opposed women novelist who are not guided by good,

reasonable education or who support the patriarchy rule. She is the strong feminist who has observed the minute details of women and their status in society so that women are more reasonable and intellectual when they get education. For her education is very important to create their existence.

Virginia Woolf, the prominent feminist writer and critic differs from other females. She favors the self-dependence of female. In *A Room of One's Own*, she has shown the female voice and the female's authentic space. The book has somehow to be adopted to the body, and at a venture one should say that women's book should be shorter, more concentrated, than those of men, and formed. They do not need long hours of steady and uninterrupted work. The lines which are quoted in *A Room of one's own* are very much good lines that they have given the wealthy thought of women's position. In these lines it is said that the connection of book to physicality is the main concern of these lines. The lines hint on the theme that women's books are shorter but they have rich Concentration. But men's books have not the good concentration and they are far from the reality. So women's books don't need the long time. When she goes to convey the writings of male and female, she comparatively shows that women's books are shorter but highly intellectual so that women are the more talented than the males.

Virginia Woolf, the essayist is very much popular in 20th century. Consciously she has created the branch of society where the women inventive thoughts are hindered in this patriarchy. Her feminism always displayed its own kind of independence. She was a feminist who disliked the word "feminist" so she has been attract by some feminists of later generation: "Her concerns were deeper as any novelist's would be; men's anger misunderstanding between the sexes and above all the psychological conditions under which women and men were brought up" (817).

Virginia Woolf is the feminist who has endeavoured to show the male's rude root and their misunderstanding to understand the female world. She really the conscious female highlights the female perspective. Her feminism doesn't go beyond her own upper middle class. Her feminism thought has brought the thought of family, social life, and conception of power, in the past shaped by men. Woolf, the conscious novelist, digs the history of women writers and their tribute in the feminizing world. Unquestionably, she wants to bring the radical change in this society.

Virginia Woolf, popular feminist of 20th century has encompassed the thoughts of females are more concentrated, valuable and reliable. Fundamentally, her main concern is to criticize the ill root of patriarchy that has suppressed the female society, writings and female thought. She as the critic and feminist has rudely blamed the established conventional and traditional society where the women's knowledge is prevented to enter.

Woolf, the innovative and thoughtful feminist has highlighted the women's thought as more expanded than the thought of males'. She then highlights the women's own way of thought and their self-dependence. Fundamentally, her approach is to create the equal position of females and male and to impose the thought that women are not weaker.

She has considerably created the framework of females more prominent than of males. She has hinted on the point that the traditional, conventional society is wall and thorn for the females. The females who are conscious about their existence, against the exploitation bring the independent thought and life to survive as the equal human in this society.

The real feminist of 20th century who has brought the new and innovative thought in the feminist phase is Virginia Woolf who has provided the inventive thought to change the patriarchy replacing society with female independence.

Simone de Beauvoir is very much popular in the historical, biological and psychological perspective on women. She again criticizes the patriarchal myth and its false, conception toward the females' myth. She vociferously disagreed the notion of a female essence prior to individual existence and attacked the patriarchal false mythic notions. Her main work *The Second Sex* appeared in 1949. In this book, she has attacked the myth and false notions of patriarchal monster.

Simon de Beauvoir criticizes the male notions that men see the world from their point of view as absolute. She specifically referred to her agreement with the views of Virginia Woolf as set forth twenty years before in *A Room of One's Own* she insists, against the myth of women. The book *Second Sex* has strongly criticizes the male notions that women are the flesh of males. She highlights on the equality of both sexes and females' importance in the history of humanity. She severely criticizes the ill and conventional patriarchy and establishes the new and equal being, the women. The patriarchy thinks women as mere 'Flesh; the half minded male ignores the reality and creates the logicless myth which is outside reality. She represents to woman the fertile soil, the sag.

Myth and Reality has sketched the mythic reality of patriarchy, the patriarchy has encompassed the myth of false notions in female world. The females are not mythic. They are equal with men of this world. But the males forget the reality of equal world and create the false notions to keep them in higher position. She talks about the different myths of women that are created by males with false power. The myth sees the women as other the males who are not conscious to reality forgets the

real world of human and creates the unconscious notions. It means that according to her, males don't have complete knowledge to see the real world of truth. She hints on the point that males ignore the female world to keep the female in lower position. But her view extends the thought that females are not lower and inferior. Females are superior to the false males. Her consciousness is surrounding to find the concept that females are the more reliable and valuable than the males. Females are questing the way of truth whereas the males are going to establish the false and mythic concept. Her other well known works are *Memories of a Dutiful Daughter*, *The Prime of Life*, these works also give the predominant place of women world. She as the post World War II feminist highlights the women's world is truthful and more reliable than of males.

She severely criticizes the bitter truth of mythic patriarchy. The patriarchy does not have the clear eye. The patriarchy is made with rube conceptions. She focuses on the point that the patriarchal society should be replaced with new system ignoring the false myth of women.

Thus, the above critics are the feminist whose works are concerned with female's. The above women have quested the way to achieve the female space in this society. They are the active, educated and intellectual females who have consciously created the women's authentic space in their important work. They are the prominent and important females who want to give birth the transformation in society.

Elaine Showalter, an eminent feminist critic and professor of English at Princeton, has been teaching English and women's studies for many years. She has written many books on feminism. Among them her '*A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977) is the out standing one. Since she finds feminist criticism no more unified she presents her view in her essay entitled *Feminist Criticism in the Wilderness*. In this essay, she finds that feminist criticism is

not unified, but more adventurous in assimilating and engaging with theory.

Therefore, pointing out the pluralism of feminist criticism she says that recent criticism comprises many modes.

Black critics protest the 'massive silence' of feminist criticism about black and Third World women writers call for a black feminist aesthetic that would deal with both racial and sexual politics. Marxist feminists wish to focus on class along with gender as a crucial determinant of literary production. Literary historians want to uncover a lost tradition. Critics trained in deconstructionist methodologies wish to synthesize a literary criticism that is both textual and feminist. Freudian and Lacanian writers want to theories about women's relationship to language and signification (Lodge 331-32).

Feminist criticism does not emphasize the other aspects of women's being black. Therefore, black and women of 3rd World complain that they are suffering from the both aspects of racial and sexual politics. Marxist feminists focus on class and gender. In the same way, literary historians want to disclose the lost tradition in history. Deconstructionists wish to synthesize a literary criticism, which is textual as well as feminist. On a similar way Freudian and Lacanian critics try to associate women's relationship to language and its significance. Showalter distinguishes between two forms of feminist criticism: The first type is concerned with woman as reader, which Showalter labels 'feminist critique'. The second type deals with woman as writer and Showalter calls this 'gynocriticism' its subjects are the history, styles, themes genres and structures of literature by women as well as 'psychodynamics of female creativity and studies of particular writers and works. For this second mode of feminist criticism, Elaine Showalter coined the term 'gynocritics' which according to her offers many theoretical opportunities.

III Textual Analysis

Search for Authentic Female Space:

Virginia Woolf, Mary Wollstonecraft, Simone De Beauvoir, all these feminist writers talk about liberation of women from the grip of male centered psyche and the society. The focus of feminism is women's emancipation from the operation in terms of class, gender and sexual preference. Females have sexually victimized by male dominated society that established certain restrictions and roles over sexes. As a result, male started showing leadership and imposing his authority over female though there is no such role to justify the hierarchy between male and female.

In this novel, the main characters Anju and Sudha, are dominated by society through the medium of their husbands and mother. They are not free as they wish and have to live by suppressing their desires, wishes, dreams etc.. They have to be satisfied on what they are provided by the patriarchal ideology. At last, Sudha revolts against the domination. She doesn't accept the view of having abortion because she has a fetus going to be a female child. She asserts her identity along with the identity of women through the medium of the child that she is bearing in the womb. Thus, the text is a good representation to denote the females' authentic space.

The text is created to share the female voice. The females have been pathetically treated in patriarchy society. They have to struggle a lot to achieve the female space. Chitra Benarjee Divakaruni, being the conscious female writer, has kept the dominant role of females in her novel. Fundamentally, the novel has encompassed the feelings and emotions of females within the females. That is why the text as a whole represents the female's space. Divakaruni has consciously created the poetic creativity in the novel, which helps to create the authentic space.

Divakaruni has connected the female voice faithfully. She has endeavored to keep the female voice at peak that the dialogues are the important voices to show the feministic perspective. It is the novel in Indian culture that shows the females are severely dominated in this society. It is the most provocative novel which has filled the female world by representing the female powerful voice. The real voice of female identity is searched in the novel. The novel has combined the feelings and emotions of females that the females' characters are dominant in the novel. She has presented the novel as the best representative voice to females' wish. The females who are the active characters in this novel are the brave that represent the females' awareness. This research has demonstrated the text as the central seed to make the female voice authentic. The novelist is new and she has sketched the new style of novel to represent the female space reliable.

Chitra Benerjee Divakaruni as the strong female seems to be sympathetic to female character and their search for identity that has blocked in this society. The patriarchal society always learns to make the females as victims. This society has treated the women negatively and thinking that they are not human beings. The dark patriarchy always hinders to raise the equal notion of female world, ignoring and suppressing of the female values. According to patriarchy, the marriage is the compulsory factor. Sudha and Anju are married in the same day. Sudha, the beautiful and intelligent girl is compelled to marry but the marriage becomes tragic for her life. The males establish the values for their own benefit ignoring the values of females. The patriarchy ignores the females' notion and imposes the unnecessary restriction upon the female body.

Sister of My Heart is constructed to bring the female values in the traditional society that is rooted in the dark cave where light is removed. All the bad segments of

humanity are rooted in the law of patriarchy. The females are suffering a lot that they can't share the feelings with males. Divakaruni, the conscious novelist, endeavors to depict the real social codes, which suppress the female rights or notions.

The novel hints at the inequality between the male and female characters. The marriage obstructs the females to achieve the right freely. The text itself centers its theme on the life after marriage and its failure to bring the happiness in life. *Sister of My Heart* is very much significant novel that has assisted to bring the strong values of women.

Traditionally, our society is rooted in male values and values of females are suppressed. When the females are conscious of the society and its treatment of the females, they have raised the voice against the males that they don't want to continue the male values. The novel provides female voice to the central heroines to revolt against the society. They have to face ill treatment of society and its shortcomings. Divakaruni's novel *Sister of My Heart* informs the females of world to create the conscious souls to gain the truth, not the mythic reality of female. Patriarchy has hindered to explain the truth with creative thought of women. It creates the false and mythic notions to interpret the feminine world. Psychologically and morally, the novel has provided enough space to raise the women's issues. C.B. Divakaruni, the rebellious novelist has created the intellectual female characters. The title itself is the central point that begins with female word 'Sister'. It highlights the female rights and female strength. The central heroine, Sudha has to resist a lot of violence that she has to endure though she is rebellious character. In this novel, *Sister of My Heart*, Divakaruni reflects the female mirror of society who is exploited by the ill formed male. Those who are called intellectuals ignore the equality of human world. Hence, the patriarchy brings the concept of hierarchy.

Sudha, the rebellious character is one of many to resist the shortcomings. She is forced to do abortion because of female child but she rejects. That resistance has created the authentic voice of female world. Both heroines Anju and Sudha cannot share feelings with their husbands. There is no intimacy between male and female but female and female have good relationship.

This novel consciously highlights on the female-female relationship to find out authentic space in this patriarchy. Divakaruni's novel has sketched the characteristics of women; the attitude to women is positive and inventive. She has sketched the female as active, dynamic, believable and reliable. The text itself has defined the meaning of authentic voice through the dialogues of female characters.

According to Divakaruni, the novel has presented the dutiful females who are very responsible in the social codes. But the females are not allowed to do whatever they like. So the main female characters are compelled to marry. The females are dominant characters. They are good females who have struggled a lot and they both are morally powerful. The searching for identity is the major factor of this novel.

The novel is written to focus on the females' pathetic condition and their major role to break the codes of patriarchy. Real and fundamental way of patriarchy is to create inequality within the whole females. So the females are suppressed. But this novel hints to establish the female voice in the front position. In the beginning of the novel, the writer states:

I hate Aunt Nalini for constantly telling Sudha and me about how good girls should behave, which is exactly the the opposite of whatever we're doing at the time. I hate the endless stories she insists on repeating about her childhood. I know those stories aren't true no-one could possibly be so virtuous, especially not *her*. Worst of all is when

she makes up little rhymes with morals tagged onto them. Good daughters are bright lamps, lighting their mother's name; wicked daughters are firebrands, scorching their family's fame. (23)

The above passage clearly shows us that the daughter is not counted for her, she is taken as a branch of her family, and her personality is measured in relation to her family. If she finds guilty of anything, is supposed that she has destroyed the fame of the whole family. In fact, she is judged through male perspective, if she does have anything in her own. She is taken guilty because she doesn't follow the male's code of conduct and for the same reason she will be accused of destroying fame of her family.

In the same way, somewhere in the text Anju quotes a line uttered by her father in law, "Women and gold are the root of all evil" (181). It is not his personal opinion. He represents the male centered society that takes women as harbinger of evil. While talking about personal physical relation with husband, Sudha says:

Even sex with Ramesh – for after a few months, one night he puts his hand on my breast and I tell him; it was his right after all, and he had been patient enough-is only a minor inconvenience. For I have discovered that if I try hard enough, I can shout down my mind while things are being done to my body. (199)

This clearly proves that a woman is taken as the property of her husband. Her body is taken as a plaything. As Sudha says, it was Ramesh's right to play with her breast and she accepted it. In fact, by heart she is not enjoying the act. She does not get any pleasure having sex with him, but even then, she has to do it. It is the good example of male dominated society where females are thought only baby producing machine.

In the same way, Anju in one of her monologues says that sometimes she gets angry that her husband pays more attention to a machine than to her. In patriarchic

society male are centered but females are marginalized. They give emphasis to the machine or things than female. It shows the extreme domination of the female.

Divakaruni's novel has many evidences to prove the females' authentic space:

Some days in my life, I hate every one... I hate her friends, all those whistles women with their hair pulled back in greasy buns, who gather every afternoon in our drawing room to drink litres and litres of tea too many sweet and show off their jewelers and knit sweaters with complicated, ugly design. And gossip, which is what they've really come to do. (23)

Divakaruni finds the notion of her hate to the people of surroundings. Anju, the heroine of this novel hates her aunt because her aunt has focused the matter on the traditional female behaviour or attitude. She also unnecessarily talks about the childhood stories.

The people of society are not going to create the new developed thought rather they have commented the people as for Anju and Sudha who are most intelligent females. Divakarruni gives focus on Anju's strong thought to comment the ill treated people of her surroundings "I could never hate Sudha. Because she is my other half. The sister of my heart. I can tell Sudha everything I feel and not have to explain any of it. She'll look at me with those big unblinking eyes and smile a tiny smile, and I'll know she understands me perfectly" (24).

Divakarani presents the intimacy of both women Sudha and Anju that they do not want to depart from each other. This is the most important representation to show the female –female relationship. Anju can tell her every thing and feels another rope of their life is not to depart each other. Both girls are close sisters; resist the society to share the female bond that they have internal rope to break down the root of

patriarchy. Sudha and Anju are the real friends or sisters to share the feeling to bring the female voice in front position. They are revolting the society ignoring the ill patriarchy. C.B. Divakaruni has presented the intimacy of both central heroines. The consciousness of both females is really heart provoking that they have the real intimacy within the female world to highlight the female rules and concept in this evil patriarchal society:

Marriage has changed me in unexpected ways. When I'm with Sunil, I am like a dog with new puppies: I resent all intruders, and everyone is an intruder. When we visited my mother a couple of weeks after our wedding, as brides and grooms traditionally do, I am ashamed to say I had to work hard to hide my impatience. The houses I had always considered imposing seemed suddenly decrepit; it was as if I could hear the marble and mortar crumbling to pieces around me. And the mothers seemed smaller, shrunken, as if they were collapsing inward, into the void Sudha and Anju had left behind. (180)

The patriarchal ideology thinks that marriage is everything. It is an essential part of life because marriage brings the happiness. But in this novel, Divakaruni presents the passivity of marriage by presenting the real experiences of it by the words of Anju and Sudha. Anju is treated like a dog after her marriage. She wants to hint at the point that female life has misfortune after marriage.

The life after marriage in the patriarchal society is full of hard struggle. The females are dominated and exploited by the males after the marriage. Therefore, marriage is viewed as a kind of strict restriction to females. They have to be the puppet in the hand of males. Thus, marriage is not good achievement for females. The patriarchal males always dominate the woman as not human beings but as dog or

things. Hence, such males have not good mind to observe the good and philosophical womanhood.

Divakaruni finds out the women's condition in the hand of husband. The myth of patriarchy has created the mythic reality. She hints at the point that marriage is not reliable source and happiness. The novelist analyses how males in their homes victimize women. Anju have no satisfaction in her homely environment after her marriage. The true satisfaction can't be achieved in the male world because they have snatched female right. Anju's true achievement in male world can't give her full right. Intellectually she wants to bring the dominant role of female voice in society that they should have freedom to make the society. Divakaruni seeks the authentic voice or space for female by criticizing the males' rules. She is very much sensitive novelist because she has focused on the main concern of females.

I am desperate. A proposal has come in for me, one which all the mothers agree is a wonderful one. It is from a family in Bardhaman, a town which is not too small and not too far away. The Sanyal family- that's their name- is distinguished and wealthy, but not too much so. The groom, Ramesh, is also fatherless. At Mr. Sanyal's death, greedy relatives had tried to swindle Ramesh's mother out of the family business. 'But she was too smart for them; Pishi says. 'She foiled their wicked plans and ran it most successfully, just like your aunt Gouri, and made sure her three sons lacked for nothing. (117)

The patriarchal rules have always killed the female's rights, desires and sensibilities. Sudha's attitude is good but she is not happy. Now of her marriage proposal comes to her, Sudha's behaviour is judged from the ideology of patriarchal society. Here, Sudha's desperate thought is the cause of marriage with Ramesh. Divakaruni has

encompassed the greedy relatives that the patriarchy has focused on the useless wealth to destroy the equal human positions. Sudha as a strong character doesn't like to marry but she is compelled. The ill patriarchy compels the females to do whatever it likes. Therefore, in these lines we find the ill treatment to women. The women are more responsible in this society. They have to do everything but the males have nothing to do or cross the difficulty. So, the women are compelled to do whatever society likes. In the same way she states, "That is what marriage is transformation into wondrous and terrifying selves. We could never have dreamed off". (181)

Divakaruni has found the marriage is as the negative attachment in life that it is a kind of transformation or a kind of another life to endure the patriarchal domination. She endeavors to show that marriage is a kind of change into wondrous and terrifying selves. Marriage is viewed as bondage. The life is a kind of terrifying rope that doesn't bring the happiness in life of female. Marriage is just the burden upon the life of females because the males treat women as the weaker and only the means. Marriage is a kind of restriction or rope to tie the freedom of females. The novelist also encompassed the life of female characters to marriage. Marriage is not the pleasant and doesn't give the entertainment rather it has brought destruction in the life of females. The following lines have represented marriage negatively as terrifying thing:

So now I am the keeper of the household, its many cupboards and
panties, trunks and storerooms. All accept the double-locked steel
Godrej safe which holds the money and the wedding jewelers. Those
keys are still kept by my mother in-law. I do not mind. I have
responsibilities enough. It is so different to live in a household of men,

not just Ramesh but his two teenaged brothers with their wild, coltish energy, who have drawn me in with their artless demands. (189)

Here, in these lines, the novelist has focused on patriarchy's domination on females and females have to take all the responsibilities of household as well as of families. In fact, after the marriage, the males are free to do everything but the females have to take the responsibilities leaving the right of theirs. Sudha, the central rebellious character has to take many responsibilities that she is ready to do anything. The novelist searches the way of females' unnecessary domination to take the responsibilities, leaving the way of their career.

The word cupboards, pantries, trunks and storerooms represent the restrictions of females to go outside and to make the individual careers. They are confined to do only the household. The wedding jewelers do not give joy to them. The wedding jewelers also hinder their progress. The writer has demonstrated that female's domestic responsibility is the main barrier for their progress. The males want to dominate the females by giving the unnecessary responsibilities. This responsibilities also hinders their progress. Female can not do what they want. The females are ordered to do what males want. Patriarchy makes the females puppets in its hand. Sudha, good and intelligent girl has to endure much in this blind society where the males are produced only to order the females. As a result, sharing is not possible for females among the males that good and factual sharing is possible only among females:

That is what marriage is, transformation into wondrous and terrifying selves we could never have dreamed of. In the dining room, Sunil's father is already seated at the head of the mahogany table. I help Sunil's father first, then Sunil, who sits at the other end. Then we eat-

except that she is always jumping up to see if she can give the men a second helping of something or other. (181)

Sudha is treated not like the lovely and good wife but as a good worker. She has to look after Ramesh and his two brothers and to the household works. Therefore, she has to do many things. This research finds the society's ill and unequal treatment to females. Divakaruni finds the fact that females are not only the keeper of household but they are the leaders too. So, we can say that we have to search the good and authentic female's voice in this society.

The writer has quested the good and reliable authentic voice or space in this novel. The novelist has expanded the female's thought and the female's world. Males who are not conscious to the whole humanity have ignored the female desires and rights. Divakaruni wants to show the defect of society that treats the women as the workers or creatures. Anju also violate the rule of society that women have the powerful thought than males but the social codes restrict the females. The society is held with conventional patriarchy. The traditional patriarchy thinks women as weaker beings, "The mothers didn't want me to travel by train. They arranged for Singhji to drive me down, but I refused. I'm old enough to travel by myself" (192). It shows Anju as a powerful woman, who wants to be self-dependant with confidence. These lines shows that, Anju has the confident voice to create the strong authentic female space.

The patriarchy does not think women have power to handle themselves. The mothers who are victimized by patriarchal ideology think women have to be supported by males. Those women who are influenced by patriarchy cannot support female. The patriarchy treats women negatively thinking that they are weak creatures. Divakaruni finds the strong voice of females that the novel is the search for culture of female to bring the strength because the dominant roles are given to female. The

rebellious Anju, the heroine, is searching the authentic voice. We find the strength of women is as powerful as males through the characterization of Anju.

The novel has shown the male characters as weak and female characters as strong. Consciously the novelist have searched the way of females' position through Anju and Sudha who are the central characters of the novel and are mentally and physically strong. The novelist has found the intimacy of both females to share the feelings to make the woman world which is more powerful than males'.

Moreover, the real soul of women is more rebellious than of male characters. Observing the ill patriarchy, Divakaruni has focused the value within female intimacy. The females are moving and creative characters whereas the males are static characters.

Divakaruni, as the strong feminist, has endeavored to show the females' dominant voice in the society. The main dialogues that are concerned with Anju and Sudha have the voice to resist the established conventional patriarchy. The reality of the patriarchy has dominated the novel that the novelist has highlighted the females' issue is the more important in this novel. The two major heroines, Sudha and Anju, have the intimate relationship that they have resisted against the male patriarchy. They have created their own world in the novel where they feel warmth and there is no space for those dominating males. in the novel, both heroines do not share their feelings with their husbands but they both share their feelings to each other:

The other thing I am beginning painfully to admit to myself is that I 'am a coward in the things that matter the most. I couldn't tell Sudha not to come to America after I'd begged her to do so, but now I am afraid of what her presence in my home will unravel. Nor have I had

the courage to ask my husband whether that handkerchief folded so carefully of an old crush, or proof of a continuing obsession. (343)

Both are able to be together to keep their intimacy forever. The novelist has raised voice against the males that the males are nothing productive to take the responsibilities of the society. The social laws of their patriarchy always hinder to bring the female's creativity in the front position of human world. The males who are called intellectuals don't have the intellect in reality. They have trodden upon the half soul of society that they have nothing creative in the mind except to suppress the females. Divakaruni highlights that females' mind is more productive and creative in the sense that they have taken a lot of responsibility to save the whole humanity. The intellectual females do not want to be the puppet in the hand of males: "You probably don't even see anything wrong in treating a woman that way; I say, 'You probably agree with all those Indian men who see a woman as nothing more than a baby machine" (213). In these lines, the novelist has demonstrated that the women in India are treated not as the human beings but as the baby producing machine. She highlights the Indian males' ignorance towards the female world. The people who have not original knowledge have nothing-intellectual quality and they treat the women as the machine not human beings. Therefore, the novelist has focused on the reality of this blind society where the same human are treated negatively.

Divakaruni in *Sister of My Heart* provides the enough information of wild males of India who ignore the females' values and think the women as not human but a baby machine. So that these lines by Divakarunii highlight the Indian culture where the males dominate the females:

"When the test showed that it was a girl; Sudha's voice is a hollow echo, 'my mothe-in-law said the eldest child of the Sanyal family has

to be male-that is how it's been for the last five generations. She said it's not fitting. It will bring the family shame and ill luck. But I think it's really because of Aunt Tarini's grandson." (259)

Divakaruni, in the novel, have focused on the birth of male child rather than the female child. The patriarchy kills the females from birth. The lines focused on the view that the male child is more important than the female child.

Due to the ill people of patriarchy, Sudha's voice seems hollow when she has the problem of pregnancy that she has female child. The patriarchy ignores the female child because of the ill norms which always kill the female child from birth. The eldest child of the Sanyal has to be male. To keep the importance of male child is domination to females in this part.

Divakaruni's novel *Sister of My Heart* is a kind of novel to bring the female existence in the front position. The females' background in the Indian society is very much pathetic. Divakaruni has created the female in the front position thinking that the females are backbone of society. The females are not in the height in real society because the male dominates the society and ignore the female voice. The females are really the fundamental parts of society that the males ignore them. The females who are conscious to the right have raised the voice. According to patriarchy, marriage is the bond between the male and female. However, marriage is nothing good and moral to be intellectual. The people who are not good in thought always ignore the equal humanity.

The traditional patriarchy like monarchy keeps the power in the male notions. So, the males highlight the mythic notion in this society. Thus, this society is not good. The reality has attached the text and Devakaruni has highlighted the female's

strength. She wants to destroy the evil nature of males who want to take benefit from women. At last, the novel has found out the females, believable and reliable:

I tell her how the queen of swords was born an ordinary girl, I tell of her marriage and pregnancy, of how the palace guards tried to destroy the girl baby in her womb. How the unborn daughter gave her mother the courage to leave and the flaming sword made of light so that none dared prevent her from going. (340)

In the above lines, the novelist wants to show the sympathy to the female condition. She is pregnant that she has to give the birth to the girl baby. Nevertheless, she is hindered to give the baby girl and forced to kill the baby. It is the society which has snatched the female right that females are not the valuable beings. The pitiless patriarchy always hinders the females to take the right path rather it wants to block the females' desires and wishes. The lines hint on the points that there is the Sudha's depression before her baby was born.

Divakaruni has demonstrated the close relationship between Anju and Sudha. The girls are like twin, have the intimacy between them that they don't need the husbands to share their feelings. By showing the closeness of both, Divakaruni has represented the females' dominant role that hints on the point that Sudha compares the Anju as twin or both are twin. It means that they have the same nature, character and behaviors. They have the same feelings, sharing same attitude. Sudha's saying is very much powerful to create the intimate relationship between her and Anju. They are the real friends, sisters who can't be separated lifelong. Divakaruni has encompassed the female world in the text that highlights the female thought: "For girl- babies who are so much bad luck that they cause their fathers to die even before they are born". (18)

The novelist wants to depict that both females have to struggle. Even after the

marriage, the females are suppressed. The social codes create the sufferings and difficulties in the absence of fathers.

Fundamentally, this novel is composed to give the right or thought for women so that all female characters are moving and changeable:

'Dear, silly Anju, says Sudha. There's a wobble in her voice. It takes me a moment to realize it's not from tears. 'Why should you be sorry?' her laughter spill through the phone line, as bright as pomegranate juice. 'I'm so delighted I could dance-like we used to dance on the old terrace, whirling until every thing's a blur. I want to wait another week to let you know, so I'd be surer, but there's no need, because inside me I'm certain already. I'm going to be a mother too! Oh Anju, how I wish we could be together now! (243)

Anju another heroine of this novel also wants to create her authentic space by earning money. She wants to do some work in America. She says, "I love working No, to be honest, the work part is so, so what I really love is earning my own money. What a feeling of power it gives me to take my own cheque to the bank and put it into my own account ! the first time I got my cheque" (286). The novel by Chitra B. Divakaruni shows the female rights and female rules. Considerably it is created to bring the perennial on successive source to raise the voice of women laws and rights. The dialogues of female characters are perceptible to show the dominant role of female characters. The discussion between Anju and Sudha is heart touching that the sharing is very much pathetic. The males do not know the feelings of women. Males are appeared only to take benefit from women body. So that Divakaruni, mainly focuses on the point that the males have only the selfish root to fulfill their desires. They love only the physical and material beauty but ignore the spiritual and

philosophical beauty. The evidences that are found in the dialogues of the novel are the clear examples of dominating females. The dialogues of many characters in the novel show how the females are victimized and exploited by males in this society. Ashok, lover of Sudha is the selfish and weak male that he ignores his beloved in the case of having female child in her womb. Then Diakaruni creates the powerful dialogues in the voice of female characters to raise women's issue or authentic space.

The researcher has met the visible consideration of female characters to achieve the female's reliable place in society. In this society, females' position is marginalized. All time the male or society victimizes them. The patriarchy highlights only the male notion but ignore the female notion. Divakaruni's novel has the philosophical notion in the tone of female characters. The female characters that is strong in relationship with females. According to this novel female can create their authentic space where two females are together.

The novel is ornamented with female notion. The dialogues are very much argumentative and reasonable. Anju and Sudha are not static characters. They have the revolutionary feelings. A flame of knowledge is eloped by ignorant males in this patriarchy. The male centered society has exploited the eternal light of females and they try to impose the unnecessary restriction upon the female thought. In patriarchal society, male treats female as a thing but not human being. Men whose wives died could marry as soon as a year had passed. They did not stop their work or their schooling. No one talked about his bad luck. But in the case of female, she must stay her miserable life without her partner. It is said: "The unlucky man's cow dies the lucky man's wife dies (269). This expresses the extreme domination to the female by male centered society.

The novel as a whole explains about the rude system of patriarchy and its negative treatment to females. The novelist's attitude in this society is not positive to this male constructed society.

IV Conclusion

Sister of My Heart is a revolutionary novel by Chitra Benerjee Divakaruni that has kept the prominent place for female's voice. It is a new and inventive novel to bring the dominant notion of female achievement. Patriarchy believes marriage as every thing in life. But Devakaruni endeavors to show that marriage is a barrier for creativity in female world. In patriarchy, marriage is nothing meaningful. The novelist depicts marriage is not essential aspect of life for women.

The novel has endeavored to present female as the innovative and thoughtful. She has sketched that the females are the backbone and essential beings of society. The society is blind and its people are blind too. Marriage is a kind of bond which has to hinder to bring creative, new and innovative thought in life. Life is meaningful in this sense when we get freedom in life to do the good and innovative thought. In the sense, life is very much good when women get the full opportunities to develop the skills.

The society's shortcomings are created with males ' tyrant rules. The people are back and forth to establish the same patriarchy. But the patriarchy's positions are slowing to destroy the females' attitudes that they (people of patriarchy) have created the females as the means or things. The society's reality is presented through the medium of this novel. Being the feminist writer, she has creative feelings of women. Consciously she has highlighted the females' notions in this novel to raise the voice of woman issue.

The whole novel has focused on the point of the marriage. It is thought by patriarchy that marriage is the first and former need. However, the novel has demonstrated real sufferings of marriage. The females' tied rope within the marriage is another suffering that hinders to bring or to create the innovative thought.

The text itself is the good example to bring the females existence in the society. The title of the novel is matching to its subject matter. The major focuses lie in the central attitude of females. The rebellious characters Sudha and Anju are not outside to share the attitude. Females are moral and faithful than the male attitude. Sudha's responsibility, her struggle and her grief are heart provoking. The faithful two females have the rebellious attitudes that they are close figures to raise the voice against the male notions. Those females who are consciously created by the novelist to share the female attitudes within in the female world are really the amusing segment to bring the female position in the front position.

The world of females is more informative and innovative. The patriarchy is destructive and killer from birth. Divakaruni's height of thought is revolutionary to bring the transformation in society. She as the strong feminist hinders the male notions to inter in the society. The real happiness of females can be achieved within the female intimacy not within the male notions or intimacy.

The novelist has highlighted the ideas that marriage does not give the pleasure and happiness. It has created the burden upon the life of women. The females are left to take the loaded responsibilities that they have not the path to bring their own personal status. Therefore, marriage is that it hinders to develop the personal career. So the novelist's main concern is with marriage is not beneficial for females. Sudha the poor but intelligent heroine has to face a lot of difficulties in the society after marriage. With out her liking, she has to marry or she is compelled to marry. Therefore, Divakaruni's destructive idea of marriage is the real mirror of females. Marriage is not the good bond but it is the broken mirror of life according to the novel.

The novel has the great achievement of novelist to bring the feminist perspective because the novelist Divakaruni has highlighted the female characters at the height. So the revolutionary attitude to change the society is possible only through the feminist perspective. Females are really powerful only those who have struggled a lot and win over so-called the male intellectual. The females, who are conscious to the right, are also conscious to the individual career rather to be exploited by males. The novel brings the women's position at the peak of society. It also shows the laziness of males to transform the society. The tyrant males have not developed the atoms of mind to think widely. So, the females are raised the voice against this patriarchy.

C.B. Divakaruni has explained the established patriarchy where the truth is hidden and false notion is appeared. The face of male is criticized severally through the novel. Sudha's mother-in-law is a female but she wears the mask of male. The two heroines' mothers also support the male centered society. The writer intentionally talked the male female characters and hints on the point that females are stronger to move the society. They can create their authentic space against male centered society. The aim of both females (Sudha and Anju) is not to depart each other. When they are separated, they feel loneliness. At last, they became together and create their existence. Without being together, they cannot create their authentic space.

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