

SISTER OF MY HEART: A NARRATIVE OF FEMALE PSYCHOLOGY

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Abstract

The paper presents the narrative of female psychology as reflected in Chitra Banerjee Divakaruni's Sister of My Heart. It has been observed throughout the years that women are liable for keeping the conventional worth unblemished. Women had consistently been underestimated because of male centric predominance. In the Indian culture particularly, the encounters of women were not viewed as much contrasted with the discernments and encounters of their male partners in the general public. Women authors had generally introduced limited material of subjects like homegrown issues, encounters of in-law's place, and challenges in change in post and early status, inappropriate behavior, sadness to give some examples. Sister of My Heart manages extraordinary scopes of women encounters by and large and contacts all part of a woman's life.

Keywords: *Female psychology, male predominance, indiscrimination, challenges, encounters.*

INTRODUCTION:

Chitra Banerjee Divakaruni is a prolific writer and has carved a niche for herself. She born in India and later moved to the United States to attend college. She earned a M. A. at Wright State University and a Ph.D. from the University of California at Berkeley. She has contributed more than 20 books which includes fiction, poetry, children literature and anthologies and is a recipient of various prestigious award like, The American Book Award for *Arranged Marriage: Stories*, and PEN Oakland/Josephine Miles Literary Award for *Arranged Marriage*, 1955. The Allen Ginsberg Poetry Prize and the Pushcart Prize for poems in *Leaving Yuba City: New and Selected Poems*, 1997 to name a few. The novel *Sister of My Heart* was written in 1999. It was re-

ceived well by the readers. The current paper focuses on the psychology of women in the novel apart from the prominent theme, the friendship between Sudha and Anju. With the beginning of feminism, women have strived hard to achieve their identity. New intellectual woman has emerged in their writings: talking like males, defying male dominance, discussing her life experiences, adjusting her personal and professional life in a far better way than her spouse and desire to explore one's own identity. The concept of feminism has moved far beyond then it initially started. The novel is the proof that it does not need a male chauvinistic figure to please the world. Anju and Sudha are equated to the roles of hero. Even 17 years later after its publication *Sister of My Heart* still appeal to its reader. Reader is glue to the novel and each chapter motivates the reader to finish in one sitting. The suspense of the novel is well kept. The novel presents different facet of women life.

Gauri is the flourishing power that is making the family unit runs easily. She runs the deep-rooted book shop to run the family. She deserves admiration and love from the family too from the general public. She is an ideal mother, an ideal woman. She is quiet essentially and an ideal spouse any man could want. She is the fundamental explanation behind supporting the deep-rooted custom of Chatterjee's. Anju accepts that her mom is savvy and imagines thus: "My mother is the most intelligent person I know, and the most efficient. Still, the store never seems to make a profit, and each week she has to go over our household expenses in her carefully, frowning way, trying to cut costs" (Banerjee 25). Her choice in the family was taken as official conclusion. All the ladies in the family have an extraordinary regard for her.

Gauri is the pinnacle of solidarity and houseful of force. She is the attendant of custom and culture. She teaches both the little girls in the family. She is a solid power that joins the family from self-destructing. In the wake of knowing the way that her significant other was murdered due to Gopal, Sudha's father. She can deal with Sudha like her own little girl and Nalini as her own sister. She is additionally the purpose for Anju's marriage and not letting her to go for higher examinations. In a roundabout way assisting the young ladies to fall prey with homegrown life and not giving them the opportunity to get autonomous. She had a gentle stroke and she was concerned the she won't endure long so she powers Anju into marriage. Yet, astonishing she made due till the finish of the novel. So, she is undoubtedly the explanation behind to outrages that Anju and

Sudha faces later in their individual wedded life since they were scarcely 18 a long time old. Pishi is the striking and delightful among the three widows. She is near the young ladies and she advises them stories which later the young ladies relate themselves to the characters of their own. She supports the old mythology and has faith in Bidhata Purush for one's destiny in the young ladies' mind. She is continually in contact with the young ladies more than their moms. She became widow at 18 years old. She gave equivalent love to both the young ladies. Life was pitiless to Pishi be that as it may, she battled against the chances of life and attempts to ingrain virtues to the young ladies. She has offered backing to Gauri Mama in running the house easily under her direction. The primary commitment of Pishi is the disclosure of the mystery of the family to Sudha: "I've always believed in the importance of telling you girls about your past, you know that. But this secret is so terrible that I've been reluctant to burden you with it. I am afraid it will take away your childhood and destroy the love that you hold dearest. I'm afraid it will make you hate me" (Banerjee 33).

Nalini is the most wonderful woman among the three widows in the house and furthermore the less empathetic what's more, less smart. She continually bothers about existence, her little girl, her better half and to the remainder of the relatives. She is cognizant about her excellence and attempts to support it. She follows her magnificence system no matter what consistently. She cherishes being the focal point of fascination and babbling with her companions: "Her shin is still golden, for though she's a widow my mother is careful to apply turmeric paste to her face each day. Her perfect-shaped lips glisten red from paan, which she loves to chew- mostly for the colour it leaves on her mouth, I think" (Banerjee 17). These are the lines that Sudha describes about her mother. Indeed, the reasons behind the girls are left without their father is because of her. She constantly nags her husband to earn more money: "Are you ever going to make any money, when are we going to move into our own home, where are all your fine promises now, hai Mother Kali, this is my punishment for following this man, for smearing black on my ancestors' faces" (Banerjee 39). She had fantasy about carrying on with a decent existence with the man she steals away however when it was not occurring, she continually pesters her better half. The result is that the men in the family went for ruby chase when both the ladies were pregnant and they never returned back. She pushes Sudha to get hitched when she finishes school. She has no goal to send her little girl to school. She is hesitant to get her own girl subsequent to knowing

the reality her mom - in - law and spouse is constraining her to cut short the child. Consequently, she is certifiably not an ideal mother like Gauri of Pishi.

Anju and Sudha's connections are the thing that the novel appreciates to depict. It is an awesome relationship unadulterated and brilliant. They are not blood related however they are genuinely sister in all respects. They battle, snicker, cried, and did all the wicked together and consistently stayed standing for one another. Anju is from high society and Sudha comes from the lower standing however class strife doesn't happen between them. Both supplement one another, Anju the intelligent and clever and Sudha the magnificence and unassuming. One can get the idea of 'Alter Ego' these two characters. Wikipedia characterizes "alter ego" as "second self", which is believed to be distinct from a person's normal or original personality. On account of Anju and Sudha, Anju modify personality is Sudha and the equivalent is the other way around of Sudha. The two of them understand what the other one needs without telling: In any case, never Sudha. I would never despise Sudha. Since she is my other half- *Sister of My Heart*. I can disclose to Sudha all that I feel and not need to clarify any of it. She'll take a gander at me with those enormous unblinking eyes and grin a minuscule grin, and I'll realize she comprehends me impeccably. Like no-one else in the entire world does. Like no-one else in the entire world will. There is perfect harmony with both of them. They are not bother by the outside world. The closeness is a topic of criticism among the neighbor and society, "don't you girls ever do anything without each other? I swear, you're like those twins, what do they call them? Born stuck together" (Banerjee 28).

India is as yet a traditionalist society furthermore, everyone minds everyone business. Homosexuality is as yet a no-no in our general public. It isn't thought about ideal for a woman to be near another woman. Anju and Sudha supplement one another, both of their characters combined characterize ideal present-day woman. Magnificence, clever, sympathy, loyal, information on custom and family tasks, keenness, unassuming, tremendous love for one another and individuals, free soul, investigating novel thoughts and world outside are not many of the characteristics both the girls act, which stood like ideal illustration of current Indian woman. Anju and Sudha confided in one another and were not make a fuss over the thing the neighbor said about them. Anju opposes the normal practices also, Sudha yields to all the standards and convention of the general public yet represented one another and are committed to one another and their implicit

guarantee to proceed as sisters of the heart, each discovers comfort in the organization of the other and turn into the adjust ego terms of penance, Sudha's stand not to uncover the family dim mystery and stay illustrious to Anju in hate of knowing the way that they are not related as Anju and quietly endure the liable that her dad is mindful to carry ruin to Anju's family is exceptional. Sudha promises to make up the misfortune her dad has done to the family by wedding Ramesh as opposed to fleeing with Ashok, the man she cherished. Anju in the wake of knowing that Sudha's relative and her better half is compelling her to cut short the child was fomented and she attempt to help her. Without her information, she began doing low maintenance work to set aside cash so she can purchase ticket for Sudha, which at last brought about losing her own infant because of stress. In this way, both at any given circumstance are prepared to do anything for their kinship and love for one another merits appreciating.

Anju is current in her reasoning and has damn consideration disposition. Anju feels that Sudha should keep up the normal, worn out closeness like sisters for the duration of their life. Sudha subsequent to finding the dim mystery about her was tortured and induces her to be away from Anju. She surrenders to the Hindu Indian sex standards of devoted little girl. Sudha's actual excellence helps by making sure about a spouse. Sudha's dream for what's to come is to turn into a spouse and mother. Anju doesn't wish to have a mechanical existence and imagines that marriage will free her. Her spouse Sunil is a settler reliably urges Anju to feel good in America. He instructs her to drive and acquaints her with his associates at work. The American lifestyle is absolutely opposing to the Indian ways of life. In America, life proceeds onward without making a big deal about others feeling and in India the sentiments and feelings assume an essential part in the everyday life.

Mrs Sanyal is a strong widow, cares for her kids without any help and gave them well-rounded schooling. She runs the unbending family unit productively and can keep a status for herself in the general public. Circumstance had made her a solid and unfeeling woman with less of feelings to show. She is the manager of the house and everyone adhere to her guidance without a contention. After Sudha's marriage, she isn't prepared to provide up the order over her child. Her assertion is taken as the last decision. At the point when Sudha was not experiencing difficulty considering, she abused her. She took all her possible approach to have a grandson however never

under any circumstance felt that shortcoming could be from her child. She is the commonplace pitiless relative in Indian cleanser sequential. She powers Sudha to cut short the child in the wake of knowing the sex of the child to keep the eminence of her Sanyal family.

Mrs Majumdar is a humble woman and completely opposite to Mrs. Sanyal. She has no saying in the family, “a sweet, ineffectual woman who gesture a lot with her hands, is extremely apologetic” (Banerjee 138). She reveres her child and gives equivalent love to Anju. She never whines or requests anything and carefully adheres to her husband’s guidance, she bends her head and speaks in a watery whisper, or hunches her shoulders apologetically as she rushes to fetch what he’s shouting for” (Banerjee 180). She gives in to every whim and fancy of her husband. Unlike Mrs. Sanyal, she did not interfere in Sunil and Anju’s lives.

The Convent Nuns were not content with the closeness of Anju and Sudha. They even put them in independent classes. Anju and Sudha were glad in their own reality and they don’t blend with different young ladies in the school and it became all the rage, „Oh those Chatterjee young ladies, people stated, forever acting like they’re excessively useful for our little girls. What’s more, Anju’s mother, what was she thinking, humoring them along these lines? The nuns bomb doesn’t see the honest in their companionship yet considered something to be indecent to be near another ladies due to their strict think failing to remember that every individual is same in God’s eyes and kinship is an awesome endowment of God.

Sarita Aunty is one of Nalini’s casual get-together companions. She likewise object to Anju and Sudha’s closeness. She is a minor character in the novel however significant since she speaks to the rest of the universe of the Chatterjee family. There are numerous Sarita in our general public who loves to jab their nose in others business. They are least waste time with their own lives yet quick to realize what’s going on in others life. These kinds of characters are perilous also, we need to try not to hear them out for they become the explanation of many broken families. The status of woman has continually been changing, at this point 100% equivalent treatment isn’t achieved. The picture of ladies is persistently changing, often to suit the changing requirements of man or society when all is said in done. These ladies in the novel exists inside us particularly ladies. At many given circumstances as indicated by me it is ladies who are liable for the barbari-

ties of other women as we have additionally notice in the novel. The three widows in the Chatterjee's family merit the applause, they stood despite seemingly insurmountable opposition in coexistences and they in fellowship arise as a more grounded person. Pishi trusted in the myth of Biddhata Purush is a prevailing myth in the novel. The primary night after a kid is conceived, Biddhata Purush comes sensible to choose what its fortune is to be and the predetermination of the youngster is chosen. She accepts that human existence is pre-foreordained and people are powerless animals. This philosophy of Pishi is later oppose by tolerating Sudha's unborn child and her separation and eventually not pestering for once what the general public considers the big picture. Chatterjee widows figure out how to dismiss the old qualities and assimilate a bunch of new qualities.

The different ladies in Divakaruni's books are gotten between the conventional traditions of India and westernized culture of current India. The self-impression of these women is significantly adjusted, for the way in which they see themselves change because of the unsure idea of their current circumstance. Divakaruni's characters move past individualistic way to deal with a superior universe of comprehension. Sudha arises as a woman of power and assurance. At the point when the connection among her and her little girl is tested, she advances from subjection to a freed mother. Sudha's mother Nalini isn't satisfied about her daughter's appearance. Pishi and Gouri Ma stretch out a warm greeting to Sudha. Gouri Ma decrees Sudha to be mature enough to settle on her own choices and offers to help Sudha. Auntie Pishi educates Gouri Ma to sell the conventional Chatterjee house to help Sudha and her youngster. She slowly moves towards a bolder woman settling on her own choice throughout everyday life. She chose to keep the infant and separation her better half. It was Anju's love and backing as a genuine sister who really causes her out and urges Sudha to bring up her little girl as a single parent. Anju then again began going school and getting the information that she hungers for and attempting to acclimatize the recently discovered culture, the American lifestyle. The ladies start to dismiss the unbending guidelines and guideline which are restricted for ladies in the general public. Unexpectedly with no male interruption, the sisters and the moms can cut out a situation for themselves in the general public. The characters, Anju and Sudha, and their moms can re-find themselves through the different hardships, and consequently state their character. The force of sisterhood is the pinnacle of strength for all the women in the novel. The multicolored layer of woman characters is de-

lightly anticipated by Divakaruni. There is smidgen of Gauri Ma, Pishi, Nalini, Sudha, Anju, Sarita, Mrs. Sanyal and Mrs.Majumder in every person except we need to draw out the better side of every person to have a delightful spot and battle for the equivalent at standard with the male partners. This is what reflected through the narrative of female psychology in *Sister of My Heart*.

Works Cited

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