

THE THEMATIC STUDY OF THE CENTRAL CHARACTER KAROBI IN OLEANDER GIRL

Asha Srinivasan
Research Scholar
Department of English
Thiruvalluvar University
Vellore, Tamil Nadu - 632115
India

The present paper expects to exhibit the subjects of Identity emergency, Indians and other diaspora encounters managed by the creator in her novel *Oleander Girl*. Subjects, for example, class struggle, religion, legislative issues, banish, bigotry and so on likewise crystallize up with the above topics. In the middle of there are perspectives on pivotal and vital signals, for example, love, commitment and confidence. The long kept mystery of the family and dreams embedded in the middle of give a delightful impression to the book. The novel introduces before us the hero's journey for the character of her dad, which thus turns into her own personality emergency. A number of Indian customs and conventions have been portrayed in the novel, introducing Indians in her composition. Consequently Indianans and Indian traditions and mindset are contemplated and different such diasporic encounters are highlighted in the paper. Indian encounters, contemporary American way of life, history, myth, and the difficulties of living in a multicultural world is likewise investigated.

A splendid amalgamation of a writer, an extremist and a teacher of exploratory writing, Chitra Banerjee Divakaruni is an Indian American who showed up on the world abstract scene amid 1990. She has composed verse, short stories and books. Chitra Banerjee Divakaruni started composing verse and in the end short stories and fiction as she was moved by the double powers of pre-migration and post-movement conditions. *Oleander Girl* is one such case of customary values too character emergency in an outside land. It likewise exhibits the female character, the hero, going for broke of leaving everything and moving in an obscure land looking for her personality and family mystery. *Oleander Girl* is a change of Divakaruni's visits to Kolkata and her agonizing over family insider facts which are thought to be disgraceful by Indian culture therefore conceal even from their own granddaughter.

The novel is described from the perspectives of Korobi, her future relative, her grandma, the Muslim driver and some others. Divakaruni spellbinds the peruses into a story flooding with puzzle, legacy, sentiment, familial ties, and character emergency, conventional subjugation and different such fixings. Korobi, a stranded young lady being raised by her venerating grandparents in Kolkata, finds a puzzle about herself and her family. Her disclosure smashes her feeling of self and removes her from her shielded Kolkata life into a hunt. She experiences the organization of appealing outsiders, crosswise over America, a nation where she finds on the double hazardous, unwelcoming and charming. Korobi has been appeared to be cognizant about herself like whatever other ladies characters in Divakaruni's fiction. Regardless of being lovable dear of grandparents, she muses over her mom and significance of her own self and her name given

toher by her mom. The Oleander, Korobi's namesake, is an excellent yet toxic plant, and it is found that Korobi's mom gave her the name since she needed her little girl to have the capacity to shield herself from predators. Korobi again communicates her disarray before her dad why she has been named on noxious blooms, which is not really exceptionally prevalent. Korobi asked her dad, "Did my mom ever explain to you why she needed to name me Korobi?" Her dad advises her reason: "She did really, in light of the fact that the Oleander was lovely - additionally extreme. It knew how to shield itself from predators. Anu needed that strength for you since she didn't have enough of it herself." (ChitraBanerjeeDivakaruni,pg.253) regardless of being obstinate with free pondered Self, Korobi wavers to hurt or defy him and her affection for her granddad makes her to be cognizant about her conventional qualities and Indian custom of tolerating senior citizens' choices, however little unwillingly at times. This makes her blend of inconsistencies – compliant yet certain. When she purchases an "off the shoulder kurti in maroon chiffon with thin fitting jeans" (18) she is frightened of her granddad's response. Being raised by such grand who had been never going to budge against westernized culture and an excessive amount of customary. Divakaruni being an original diaspora essayist is exceptionally very much aware of old Indian customs which have been performed in India since ages without addressing them. A large number of such customs and conventions have been portrayed in the novel, exhibiting Indians in her written work.

Banerjee is especially mindful of class clashes won in India, Which has been unmistakably exhibited in the start of the novel. Other than awareness of class qualification, the creator additionally exhibits her responsiveness towards religionist. As original transient, she extremely surely understands how little events are sufficient to make contact and bother the smooth working of the general public. So a question emerges at the distribution center attributable to some news in the radio about Godhra, prompting to slaughter. In wrath Rajat fires a Muslim laborer subsequently driving rage among the specialists at the distribution center. Being in America she had minutely considered how individuals of various groups in India create doubt among the other group when once they had been as one. Riots create after the Godhra episode fortified the religious fierceness among the average folks of both the races; laborers who had been cooperating till now get to be distinctly aware of the distinctions that different them.

Whenever Mrs. Bose is pursued by the Muslim laborers, Asif her chauffeur acts the hero, yet because of her own doubt she questions him and hands over the duty of Pia to Shikha, her secretary. All the while, the author brings up out that genuineness and commitment has nothing to do with class or religion. This is seen when the laborers chasten Asif for securing Mrs. Bose: "Don't you understand they consider you an indistinguishable path from they do us... cockroaches to be smashed under their chappal when the time is correct?" (Chitra Banerjee Divakaruni, pg.211) Asif experiences a similar agony on losing Pia; he surrenders his occupation and joins the sheik. In any case, when Rajat and Pia are assaulted he again spares their life. In this way Oleander Girl lays a hand on the racial pressures in both American and India in the mid 21st century.

As said, as in India, the bias against Muslims is additionally found in America after the psychological oppressor assaults of 2001 which overflow into the Indian people group. Indeed, even Indians outside India demonstrate their biased against Muslim people group and has maintained the sentiment frailty. Bad habit a versa Indians in India too associate 9/11 assault and Godhra kand with muslim group. Other than class clashes, Divakaruni is additionally discovered her familiarity with Indian Patriarchal society, the novel is the best case of exhibiting Indians in one sense as well as it contains every last part of Indian culture. Sarojani is appeared to be an

exceptionally submissive spouse of Bimal Prasad Roy. She is the person who has long overlooked her singularity taking after the requests of her significant other notwithstanding concealing his misleads the world even the lie about the personality of her own child in law. She was especially cognizant not to do as such but rather she does that for her husband. Patriarchy, an extremely thought of Indian culture stifles Anu over adoration. The author displays a genuine picture of Indian culture who does not permit its young ladies to pick what is correct. Divakaruni deliberately exhibits a genuine picture of Indian culture and more than Korobi it is her mom who gets to be casualty of Indian idea of something fouling up or right. She shows simple, universal, patriarchal, moderate states of mind destroy a valuable life, which isolates a girl from her folks and keeps a father far from his youngster for quite a long time. Anu Roy who turns into calm everlastingly and her dreary experience makes a loathsome memory. He inactively stays introduce in whole story. It is she who experiences character emergency and mental distance because of movement. One of the real subjects of the novel is Identity Crisis, which female hero confronts in the novel as said above. Not at all like different characters and diaspora essayists the hero takes her adventure from India to America keeping in mind the end goal to look for her personality, the vast majority of the diaspora characters confront the issue of personality in the outside land because of social contrasts. Here the topic of personality emerges because of the stunning disclosure of Korobi's dad's character of not being Indian. Subsequently, her own particular character stops a question. Her personality gets weakened because of her mom's movement, social and in addition topographical. Having found a letter from her mom to her dad, loaded with favor however never sent, Korobi sets out on the mission to locate her own dad, eventually her own self. Chitra Banerji Divakaruni proposes an alternate way to deal with present her young women heroes.

Korobi's personality is snared with the notoriety of the family and the great old family name. She gets herself useless when she knows the genuine personality of her dad and her racial inadequacy considered by Indians, being the girl of an African American man since she delighted in and respected her status of being the granddaughter of the Roys furthermore being the life partner of the most sought and the wealthiest man of the town. She is shocked she finds the mystery of her family about her dad who is NOT an Indian however an Afro-American. It is an awesome stun for Korobi to gain from her grandma Sarojini that her dad was not an Indian, an outsider, not a legal counselor and that he didn't kick the bucket in a fender bender. Anu her mom, was enamored with him amid her stay in America when she had been there for higher reviews on a grant. Anu needed to wed that man who likewise adored her profoundly however did not get the authorization from her dad Bimal Roy. Anu needed to return any desire for getting her dad's assent however she was at that point conveying Korobi then.

In spite of the fact that she attempted all conceivable methods for persuading her unbending, moderate father, it was all purposeless. In an anger of contentions she slipped from the staircase and began dying. That is the manner by which she kicked the bucket in the doctor's facility bringing forth Korobi. It was a serious catastrophe for Bimal Roy and Sarojini losing their exclusive adoring kid before their eyes and the main light of seek after them to survive was the recently conceived child, Korobi whom they would not lose at any cost and who was the just a single to tie Anu with them. Bimal Roy took a guarantee from Sarojini in their sanctuary not to uncover these actualities to any one not to Korobi as she develops or to abandon him for good, which again uncovers patriarchal mentality and powerful urge of social and customary grasp in Bimal Prasad Roy's mind. The entire story spins around Korobi's journey for personality and her battle to settle her character in absolutely inadmissible social conditions. Her skin shading

accepts to be from the Roys however the shade of her hair still confounds her. She is worn out between the Indianans and the westerners. She needs to adjust between the integrity of both societies and ought to pick the correct one for her. Along these lines, Korobi who is cognizant about her own character since the starting understands that it is troublesome for her to start another existence with Rajat furthermore not prudent until she discovers the genuine personality of her divided self. She encountered every one of the feelings of outrage, distress, and trouble and disturb. However in the meantime she has got little any desire for investigating her own particular personality which won't be misleading any longer. The solution for her genuine personality lies over the sea, the United States, where her mom had put in a couple of years as an understudy. She doesn't accept the exhortation of Sarojini not to uncover anything to Rajat, to overlook everything and start another life. On the off chance that she does, it would be the continuation of a similar misdirection against the reliable love of her folks and one of whom is still alive now with the learning that his little girl is no more. So Korobi converses with Rajat that she is so excited to think about her own dad and along these lines she joyfully takes test to investigate in remote land.

Bimal Prasad Roy has earned esteem and notoriety in the general public, securing the valuable social legacy and custom. That was the reason Rajat's folks had concurred for his decision however Roy's family did not coordinate with their rich, present day high status. Since Korobi was an ill-conceived little girl of an obscure father, her going to USA would acquire out what more store was making Rajat perplexed. Rajat's dread again uncovers the hard Indians which considers family values and culture more than some other thing, even individual's own particular character. She gets to be distinctly willful with eager want to discover her character going out on a limb of social and in addition land field. It was exceptionally troublesome undertaking for Korobi to discover her dad in an outside land without having his photo and knowing just his first name i.e. Burglarize. In spite of knowing the hardship in transit, Korobi reluctantly demonstrates her awareness of self and she chooses to surrender all her solace and even to give up her adoration with a specific end goal to discover her personality. Like every single other vagrant Korobi too moves in the opposite direction of extravagances and simple life and strolls in way of hardship and test, however with any desire for showing signs of improvement (here: her unique personality) "I cherish you Korobi. Dont forsake me and go to America!" I need to state approve. I need it so severely; I can scarcely inhale however I can't. In the event that I do I know i could never feel complete, in his arms or anyplace else. I have an excessive number of unanswered inquiries to simply release this." (Divakaruni, pg. 85) Rajat's dread additionally uncovers vulnerability of Korobi's coming back to India as nobody realizes what might occur next. Neither Korobi nor Rajat nor her grandma. In this way nobody needed her to leave India. In any case, cognizance and yearning of her character is so solid in her heart and mind that she figures out how to persuade everybody however not joyfully. Korobi guarantees to return India and wed Rajat.

Despite the fact that it has been noticed that in America, Korobi feels edified and soon gets tuned to American lifestyle. She strolls with the recognitions of guarantees and family estimations of India, yet when required she apparently adjusts, absorb and acknowledge American method for living. Her voyage to discover her dad makes her dive all the undesirable weights she used to convey as a major aspect of her identity of being totally Indian. Her disposition is neither western nor cutting edge, however it is her capacity in settling her status in her family and at home. With a similar cognizance of being free and self, she demonstrates that only she has the directly over her body and her personality. When she required cash she chooses

to offer her hair. She realizes that her hair however is her own particular property; they are connected with every one of the individuals who are in relations. In this way she says, "Had a place with Bimal and Sarojini's granddaughter, to Rajat's life partner, to Papa and Maman Bose's little girl in-law to be." (Chitra Banerjee Divakaruni, pg.178) But she chooses to offer it since she feels that she has a definitive appropriate on her body and herself. The choice of offering of hair makes her more freed and sure. She admits, "I feel dazed, untethered. Be that as it may, once the cash is in my grasp I'm fairly reassured. I now have enough for California; I have done it without begging anybody". (Chitra Banerjee Divakaruni, pg.177) She faces different remarks and looks of individuals and their worries over her choice. She confronts blended responses as some of them support and the other censure. Response of her companion Vic who bolsters her demonstration by remarking, "I like it. Makes you look current and confident". (Chitra Banerjee Divakaruni, pg.177) This brings out advancement and westernized state of mind in Vic being in America. However in the meantime, her companion Seema is stunned to see her short hair. Seema, being raised in conventional Indian culture puts stock in the estimation of ladies' dressing entwined in the social framework and its customs. For her, appearance makes the worthy individual from Indian social framework through her humble practices is the obligation of a lady. "Gracious my God! What have you done! All your wonderful hair, gone! Does your grandma know? Did your in-laws give you authorization?" (Chitra Banerjee Divakaruni, pg.177)

Nevertheless she faces tough circumstances in America being distant from everyone else without her genuine character; the principal misfortune she faces is at Kennedy airplane terminal where she was aching to get Mitra who should lift her up from the air terminal. She is separated from everyone else with none yet Mitra to get her, her lively self transforms into a keen one. When she doesn't discover Mitra on the airplane terminal for 60 minutes, she gets to be distinctly on edge on that outside land withdrew from her well known individuals and landscape. In spite of confronting hardship, she is resolved and after that after she has first experience of distinction amongst Indians and Americanized culture when she discovers Mitra being discourteous by not paying taxi passage, however he may have his monetary compels because of battle for survival. "As of now I'm losing my Indian kindnesses; I'm supposing as far as survival, similar to a foreigner." (Chitra Banerjee Divakaruni, pg.94) Divakaruni through her Indian characters, be they Indians or Indian Diaporas, endeavors to reflect upon the more extensive feature of India and Indianans. That is the fragment of Indian culture that she may know and love best. She communicates the subtleties of the Bengali way of life and methods for intuition superior to anything different societies.

In *Oleander Girl*, this is set in Kolkata, some in an old manor, some in cutting edge discotheques, or in noteworthy Kolkata areas, for example, the Park Circus Cemetery. This portrays she has been remembering her memory of past which she had deserted far in India. We run over to conventions of India, traditions and sustenance propensities as she gives scenes of functions included with scents, flavors and poojas. "Sarojini rushes to organize lights, camphor holders, incense sandalwood powder, marigolds, vast copper platters, natural products, drain desserts, rice grains, gold coins, and colorful pictures portraying a pantheon of Gods." (Chitra Banerjee Divakaruni, pg. 6) While discussing Korobi's engagement function at her grandma's home, the author gives about different customs and rituals that are executed as a piece of Hindu conventions to turn away the stink eye and bring fortunes and flourishing for the connected with couple. It can be noticed that Divakaruni brings out Indians as superstitious who have confidence in dream elucidation, phantoms, enchantment, stink eye, and so on. Sarojini likewise says the custom of mustard-seed service to turn away the hostile stare which Korobi ought to

fundamentally experience under the watchful eye of Korobi's in-laws land for engagement function. One can witness an exceptionally superstitious India and Indians through such discussions and portrayals. Hence Indians and Indian traditions and mindset can be seen here even in diasporic scholars who may review India with such picture which she may have had seen and been reviewing. A standout amongst the greatest topics of Indian culture is displayed at the absolute starting point of the novel. The novel begins with the portrayal of run of the mill Indian wedding and engagement service. It is watched that Divakaruni discusses the dread and apprehension that run with marriage and connections. Cherish for Bollywood melodies additionally happens in setting of India as well as in remote land. The creator additionally makes us see that how Indians in outside land live more like Indians, korobi discovers this in Mitra's condo which is above Karaoke bar, its windows put with tremendous Bollywood publications. She ponders, "What a disagreement this loft is! Clamor from the karaoke bar underneath hits me in sudden impacts as visitor come and exist. Bollywood sings, nostalgic old top picks, the migrant's yearning to catch home. In India, I never watched over this sort of music, yet now as I hear it, pining to go home contorts my internal parts" (Chitra Banerjee Divakaruni, pg.97) Similarly, say of Indian nourishment by diaspora characters likewise witnesses that how Indian sustenance to makes space in outside land alongside the little India they convey with them. They allude to Indian music, sustenance, culture, custom progressively when they feel nostalgic. Fastidious portrayal of desi Indian sustenance in American setting can likewise be found in the novel. "He brings me plate of sustenance: rice and daal and Gujarati Karhi spiced with ginger, cooked by Desai's cousin" (Chitra Banerjee Divakaruni, pg.214) A vast assortment of a few cases of nourishment are sent Korobi's at the engagement function and numerous different occasions in the novel. In this way it is seen that the novel is brimming with Indian touches in nourishment, as well as with Indian culture, custom and ceremonies and the Indian mind, which is said above and will be examined promote. Indian words are utilized over and again for example karhai, dal, chapatti, khichuri, pau bhaji, chutney, chai, khadi, khandaani, goonda sorts, mama, chappals and various others. Consequently it is seen that Divakaruni effectively places India in plain words to Non Indians through Oleander young lady. Besides, Korobi's involvement of relocation looking for her own character shows her in the middle of capability of diaspora.

Nobody strengths Korobi to leave India, neither her outer surroundings nor her conjugal reason. It was because of her own journey and to extinguish the push of her character, she disjoins herself from India and Rajat, at any rate till she discovers her own self. What's more, in this way she, similar to all ladies characters of the creator, gets to be equivalent words of perseverance, quality and assurance. She was shocked, earth slid from her feet when she met her dad and when she came to realize that her mom and dad had never got hitched. It was a question being her ill-conceived, which made her vibe choking. "I'm ill-conceived? I whisper... .. I'm a - mongrel? I can't grapple with this new, despicable me." (Chitra Banerjee Divakaruni, pg 245) It is noticed that Korobi's dread and stunned of being ill-conceived is absolutely in view of stereotyped Indian culture in which such wrongness is totally looked down. Korobi, similar to whatever other transient, confronts her own particular battles. Firstly from Mitra who is by all accounts keeping an eye on her. He doesn't even co-work to furnish her with a mobile phone. Be that as it may she meets one young fellow Vic at Desai's office who is his nephew and functions as low maintenance colleague who develops all his support.

Desai waitlists three names on the premise of his discoveries. Ransack Evanston, a planner; Rob Mariner, a bequest legal advisor in San Francisco; and Rob Davis, an essayist, in the Santacruz club. She meets every one of the three and finds to her failure that they are not

identified with her. Truth is told one of them tries to physically manhandle her and one conceives that she is out there for some sort of cash. These encounters smash her and she is going to call up when she gets from a woman named Meera Anand who concedes to knowing her mom Anu Roy and having remained with her. It is from the photograph that she perceives Anu which Desai had given in print. Karobi's battle for personality helps us with battle to remember Sudha in Vines of Desires. Like Sudha Karobi is excessively similar to a turtle which leaves his concealing environs yet at time battles with her own particular self and goes into a method of remorse. Sudha's listening of a society tune mirrors the mind of the lady whose life has experienced different obstacles.

Korobi's hunt too confronts different obstructions one covering the other. Banerjee additionally exhibits liberality of western culture on the in spite of Korobi's fear. The strife between old India with its strict position framework and traditions encompassing marriage and respect and the new India attempting to modernize. This impact is seen between the Bose and Roy families and is reflected likewise amongst Vic and Korobi in America. Vic who is particularly western took the matter in a lighter way as it was not extremely stunning in America. Again one sees Indian western mentality when Vic says, "I know you've had a stun, yet stopped acting like you perpetrated a wrongdoing! It's not as unpleasant as you're making it out to be, not nowadays" (Chitra Banerjee Divakaruni, pg 246) To this, Korobi who has been raised in an exceptionally refined Indian family, answers, "It is, the place I originate from" Banerjee in her novel additionally considers character of a man as subjected to social desires. The request of society and the need to take after the ways of society towards the making of people's personality and in the event that it is to be found against social authoritative opinions the individual herself thinks that it's hard to acknowledges. The social uprooting, which was involvement by both Korobi and Korobi's mom turns out to be more troublesome due to her disappointment with their social qualities.

The creator has revealed the noteworthiness and part of female kids in Indian culture and their esteem as a component of the social framework. She draws out the way that in India, family notoriety is nearly connected with the conduct of the young lady kids and any infringement of the normal standards by the young ladies would harm the notoriety of the family, this is seen if there should arise an occurrence of Anu not being hitched without her dad's consent and keeping character of her own youngster in question. Korobi's character is laced with the notoriety of the family and the great old family name. As Korobi is the granddaughter of Judge Tarak Prasad Roy who had a road named after him, this personality stun comes to at the pinnacle when korobi observes her dad to be a dark man and not a white nonnative. Disregarding being knowledgeable, educated, socially prominent individuals from society, Indians are appeared to as racists. Both Bimal Roy and Boses think that its hard to acknowledge a dark man being identified with family in any way. This turns out to be clear when Anu visits her folks back in India amid her pregnancy. She never unveils it to her dad that the father of the youngster inside her has a place with an African-American Rob Lacey. Truth be told, later when Korobi herself finds that her dad is a dark man she is prompted by Sarojini for not letting this news out to anybody. Amid her trip of pursuit, she was pulled in by Vic who is the special case who comprehends her and backings her, it has been seen that Korobi had decision to remain back in America and she additionally cherishes the place by its all interests. "I'll need to settle on my new choice: Vic or Rajat, America or India." (Chitra Banerjee Divakaruni, Pg. 218) However, it is acknowledged further that her profoundly established memory of India and her assimilated traditionalism and Indians takes her back to India and makes her pick the last mentioned. Divakaruni knows about each and

every occurrence that how one understands and holds the awareness of other's expectations in India and moves his/her way as needs be. The essayist expertly invades the perplexing brain research of Indian ladies who notwithstanding dissolving them into another method for living look for peace in their own root which depends on individual encounters and recollections. It has been seen that Divakaruni additionally shows bigotry, which is influenced to defy individual's own way of life too.

Work cited

Dhanam, K.S. Negotiation with the New Culture: A Study of Chitra Banerjee. n.d.

Divakaruni, Chitra Banerjee. Oleander Girl Penguin Books India 2013.

Hall, Stuart. Colonial Discourses and PostColonial Theory: A Reader. New York: Columbia University Press, 1994.

Nimavat, Dushyant B. "The Cassandras in Exile: A Study of the Diasporic Sensibility in the Poetry of Meena Alexander, Sujata Bhatt, Chitra Banerjee Divakaruni, Moniza Alvi and Jean Arasanayagam". thesis PhD, Saurashtra University