



## A Detailed Study of Chitra Banerjee Divakaruni's Popular Novels

<sup>1</sup>K. Suhasini, <sup>2</sup>Dr. Naresh Sharma, <sup>3</sup>Dr. Seema

<sup>1</sup>Research Scholar, OPJS University, Churu, Rajasthan

<sup>2</sup>Assistant Professor, OPJS University, Churu, Rajasthan

<sup>3</sup>Assistant Professor, OPJS University, Churu, Rajasthan

### ABSTRACT

This study of Themes of Magic Realism, Myth, and Culture in Chitra Banerjee Divakaruni's Selected Novels aims to provide a comprehensive evaluation of three prominent issues often seen in Chitra Banerjee's works. While the concept of enchantment authenticity is a recently growing current topic that Chitra Banerjee has researched to its utmost extent, her tales and usage of culture can be traced back to a traditional use of these in ancient instances and old works.

Keywords: Magic realism, culture, old writings, myth

### Introduction

This study of 'Themes of Magic Realism, Myth, and Culture in Chitra Banerjee Divakaruni's Selected Novels' aims to provide a comprehensive evaluation of three prominent issues often encountered in Chitra Banerjee's works. Her writings include several legendary allusions, demonstrating that she is well-versed in fantasy. In her novels, powerful moments contribute to the class's magical authenticity. The representation reappears many times, as if it were a cheat. The author employs a variety of cognitive methods, such as stream of consciousness, dreams, and flash back systems, as well as other similar processes.

Because of its prominent usage as a leitmotif in current works, although topics of fantasy and culture are verifiably used from ancient times, the notion of enchantment authenticity has recently arisen as a sub-kind. It was given a shifted structure from another measurement by the inventor. It explains how they are linked to one another and adds a unique element to her writings. Divakaruni has mostly used dreams as a means of extending the mystical elements in her writings. The magical events that occur in the protagonists' dreams play out as predicted in their daily lives. In her tales, dead creatures such as remarkable snakes, tastes, and conch may communicate and converse with the heroes as if they were human. They are treated as though they had life and knowledge by the author. The characters do not hesitate or address them, but they acknowledge, banter, and respond to them. As a result, she's combined enchantment with sincerity.

Chitra Banerjee Divakaruni resurrects the long-forgotten Indian tale, conviction, convention, culture, and even dreams that are so fundamental for presence, which is in general a combination of everything in spellbinding authenticity. Regardless, as the narrative progresses, the dream component fades and the realistic component takes center stage. Divakaruni reinterprets and reimagines ancient Indian mythology. Her research focused on Bengali folklore, Indian fantasy, oriental enchantment, and the outsider experience. In terms of social and social standing as a migrant Indian, the protagonist neither acculturates nor acclimatizes, but rather adjusts or modifies her life to fit her surroundings, without altering or changing herself.

Her writings' legendary framework contributes to the creation of a feminine cosmos. In contrast to the macho, the fantasy realm is mostly feminine in nature. In her writings, she attempts to create new imaginations or de-mystify old ones. According to her, the new dream represents the female reality, in which women help other women without expecting help from males. She used folklore not just as a means of connecting with India, but also to evaluate yielding Indian women. In otherworldly authenticity, demystification is a major problem. Divakaruni employs the stories and stereotypes about Indian women, which she explores after her migration and sets out to challenge and destroy. The dream of widowhood, for example, is one of the fancies that Divakaruni analyzes. The male-dominated culture punishes widows: young or old, the widow becomes an agamic, reduced entity who predicts illness.

India is a country with a rich culture and a strong belief in superstitions. When everything else is equal, protecting the culture takes precedence. The works of Chitra Banerjee are testament of this. Her novels highlight the possibilities for developing a bicultural personality. With a viewpoint on South Asian Diaspora that believes in the necessity to incorporate the Indian tradition with its American experience, Divakaruni's approach to dealing with ethnic individuality is unexpected. Chitra Divakaruni maintains ties to her Indian heritage. She'd ask her mother to give her a stack of Bengali books on dream interpretation conventions. It helped her remember how people in her society perceived things. She shares her memories with a growing audience. The designer stacks her books with rituals, traditions, and works on linking to nutrition, attire, and the language of her local area as social branches.

Enchantment realism has the potential to improve our understanding of what is "real" by bringing together all aspects of the creative imagination, particularly as expressed in enchantment, fantasy, and religion. In supernatural realism, the author confronts the actual world and tries to decipher it, to discover the unusual in objects, ordinary life, and human actions. As an essayist, she creates a sense of realism via the use of enchantment, and her works are centered on women. *The Mistress of Spices* (1995), *Sister of My Heart* (1999), *The Vine of Desire* (2002), *The Conch Bearer* (2003), *Queen of Dreams* (2004), and *The Palace of Illusion* (2004) are the literature chosen for investigation (2008). Many of her writings, such as *The Mistress of Spices*, *Queen of Dreams*, and *The Conch Bearer*, are held by the magical elements. In *Sister of My Heart* and *The Palace of Illusion*, there are several allusions to legends. Almost all works, especially those dealing with concerns affecting outsiders, include social characteristics.

Enchantment realism and its linked issues of fantasy and culture are the principal subjects of Divakaruni's writings. Her work's supernatural realism unfolds to understand the magical events in one's life, such as dreams, clairvoyance, and instinct that anticipates future events. The otherworldly elements in her work suggest that they are signs of reality, since they are linked to brain research. The characters' imaginations in the story are useful because they show that those with additional tactile force might have a sense for what will happen next.

In her writings, the twin issues of remythification and demystification are central to the objective and goal of fantasy. The final provides the impression that the author is deconstructing traditional beliefs such as widows in white dresses, women's continued contribution to the home, cultural weight, and so on. In Chitra's writings, remystification refers to the new methods that women discover by defying traditional gender roles. Despite the fact that the principle of magical realism is demystification, the positive assessment of legend has not been abandoned, and the essayists harp on their folklores in order to pass them on to the youngsters. This is how the writer uses legendary allusions in her writing to convey Indian culture and tradition to readers throughout the world.

Chitra Banerjee Divakaruni is a writer and creative who has received several awards. She has been published in over fifty journals, including the *Atlantic Monthly* and the *New Yorkers*, and her writing has been recognized by over fifty treasuries. Her books have been translated into 16 languages, including Dutch, Hebrew, Russian, and Japanese. She was born in India and lived there until 1976, when she left Calcutta and moved to the United States. She currently serves on the leadership group of MAITRI in the San Francisco Bay Area, as well as the Advisory Board of Daya in Houston. She has received numerous prestigious awards, including the National Book Award and the PEN Faulkner Award.

---

## Objectives

As a result, the present paper's objectives are as follows:

As a consequence, the following are the goals of this paper:

1. To distinguish between the strategies used by the creator to represent the characters in the novels.
2. To distinguish between the usage of language and the structure of language in context on the verbal direct.
3. Recognize the writer's particular complicated elements that reveal his or her style.
4. Define the important parameters for calculating the value of the association's human capital.

---

## Review of Literature

Divakaruni Banerjee (2014) Following the publication of four volumes of poetry, Divakaruni realized that there were other things she wanted to say about the female pariah experience that would be better expressed via writing, and so *Arranged Marriage*, a collection of short tales, was published in 1995. According to Chitra, "For my existence as a transitory in America, I planned to build something academically linked. I realized at the time that fiction is in some ways more gratifying since it appeals to a broad range of individuals." Chitra's debut collection of tales, *Arranged Marriage* (1995), is about Indian women caught between two worlds. Her inventive imagination and experience of other distinct ladies are now entrancing her with stories. "Indian-born youths and women who are torn between two social orders obtain a good collection of tales that appraise women's reliance and vocations under India's societal aims," writes *Arranged Marriage*. (Internet Review of *Arranged Marriage*, Divakaruni) Divakaruni conveys her employers' hungry anxiety and deftly shows the kaleidoscopic reality of drifters. 166 "Divakaruni again exhibits the specialized association with clearly plausible terminology in *The Mistress of Spices*," Robert Ross observes, "but mixes in large helpings of stories and fantasy" (Ross, *Missions of Independence*, 2012, P. 250).

Tina Biswas is a writer (2015). The central character, Tilo, an extravagant woman of tastes, grew raised in an Indian village and, after a journey of discovery, lands on an amazing island to attend a get-up-and-go school. She arrives in America (Oakland), manages a market, and employs tastes to help clients overcome obstacles. Her own experience as a pariah allows her to empathize with her clients' problems. Tilo confronts the laborer's evident plight, treating them with tastes at first, then entering into their life - a delicately unfathomable preparation. She, too, is tragically charmed with an American who pays a visit to her business. He is, unexpectedly, a Native American Indian who has kept his ancestry a strange sort of remote on his own land. Gavani, Dr. D. B. (2014). Tilo and her profound realization of what pioneers must do as they face the delicacy of their situation and the solicitations of their changing lifestyles brings the narrative to a conclusion. For the world to be honest, the two parties must reach an agreement. *Sister of My Heart* (1998), Divakaruni's second work, unassumingly handles the theme of progress by pairing it with lady's privileges, where mobility becomes methods to breaking free from the suffocating Indian social display. The plot revolves on how marriage affects the lives of two women, one of whom moves to California while the other remains in India. *Sisters of My Heart* is a virtual braided piece of art of stories, extremely rich and complicated. The substantial weight between the requirements of the moms, who deal with traditional Indian culture, and those of the cousins, who are drawn to esteem thinking strategies, is crucial to the work's progress. Regardless, the Chatterjee family is experiencing an increasing amount of haziness. Sudha is tormented by the terrible reality of Sudha and Anju's hidden born circumstances, which threads a problematic string across the family bond. When relatives are actually separated by sorted out links, their vital relationship is put to the ultimate test. As the novel progresses, we follow the

women through their lives, witnessing their jealousy, misfortune, despair, and postponed separation, and discovering that these battles and triumphs share a common thread that women from all cultures can recognize.

Kiran Desai, Desai, Desai, Desai, Des (2016)

The Unknown Errors of Our Lives, Chitra's second collection of stories, was released in 2012 and includes stories set in India and America. In a web review, Ha Jin, author of the National Book Award-winning novel *Waiting*, says, "This is a fantastic grouping, well-thought-out and well-formed. The majority of the stories transform the pioneer experience's torment, incident, and separation into the performance of our fundamental human nearness. Ruchira, a second-generation Indian American, learns that her life partner's former sweetheart is imagining his newborn child in the title tale. She also has a dream that he paid the ex for an embryo removal. "Marriage is a since a long time ago, hobbled race, learning the other's walk as you go, and thanks to Arlene she has a head start," Ruchira says, even if she is upset. (Section 234)

The Vine of Desire (2013), Divakaruni's second book, examines the perplexities caused by the liberal and disorder-inducing condition of America's unexpected permission. The immigrant lady is harassed and agitated by a truly accommodating Indian social set-up, and finds it difficult to keep together the pieces of her existence. The epic continues with the narrative of Anju and Sudha, two young people at the crossroads of Divakaruni's best-selling book *Sister of My Heart*, which has sold over 170,000 copies. Anju and Sudha rekindle their relationship in America, far from Calcutta, the city of their adolescence, and after a lengthy period of living different lives.

Theodore M. Andersson, Theodore M. Andersson, Theodore M. Anders (2014). Chitra's epic tale tells the story of a family's relationship with the United States. Sunil and his significant other Anju are first supervising interaction in their marriage following their child's abnormal birth pattern. Both had let go of a lot of feelings from their relationship, while Sunil worries about meeting the organization's pecking demands and Anju starts a schoolmaking course. Sudha, Anju's cousin from India, comes to America to escape the chains of a harsh marriage, further complicating things. She brings her young lady Daynita along, and Sunil relishes the opportunity to be a father figure to the young teenager. Surprisingly, it isn't all Sunil requires: he is enamored with Sudha.

Kum-Kum ed. Bhavnani (2016)- *Arranged Marriage*, a collection of short tales that explores the many realities of femininity, is the first book to be appraised in a long time. Is it possible for me to be an Indian lady in America today? Few columnists express that sort of American experience more forcefully and simply than Chitra Banerjee Divakaruni, the director of *Arranged Marriage* (1995), which depicts the struggle between traditional and modern Indian culture. Divakaruni's work is often inspired by pioneer women's life. Her desire for women developed after she left India, and as a result, she came to reconsider the treatment of women in that country. She volunteered at a women's center in Berkeley and became passionate about assisting mistreated women. She began *Maitri* with a social affair of partners, which eventually led her to create *Arranged Marriage*, a piece that weaves together narratives of pioneer women's cruelty and intensity. The lives of a huge number of these women, whom she had met via *Maitri*, had a profound impact on her. In a significant number of the stories in *Arranged Marriage*, she tries to convey their secret narrative. Some have accused Divakaruni of tarnishing the image of the Indian social order and reviving worries about "abused" Indian women, while Divakaruni insists that her goal is to dispel such assumptions: "Some just explain things differently, but my technique is to deal with these delicate themes. Individuals who read my work, I'm certain, will not regard the characters to be Indians, but will sympathize with them as people.

Chitra Divakaruni (2013) has compiled a fully ordinary, straightforward, and conventional spot book of startling, hard-hitting, revealing, and inundating western tales. The three short tales that conclude *Arranged Marriage* are "The Ultrasound," "Issue," and "Meeting Mrinal." The tales outflank numerous stories with which the variety starts in their study of experience and seeing, comparable to record technique. Regardless, the older accounts include comparable remarkable situations, and the pilgrims' participation with America in those records intersects with the allusion to *Arranged Marriages*. Regardless of how Divakaruni breaks down various world-finds in her earlier tales, it isn't until the three concluding stories that she comes to a more profound knowledge of the complexity of contributing in a socially distinct situation. Her success aids her intentions as she solves the many difficulties that are central to the short novel "The Ultrasound." This is a prequel to Divakaruni's most recent work, *Sister of My Heart*. In "The Ultrasound," a woman's pregnancy and employment are juxtaposed with her friend's unprofitability, marriage problems, and the "horror" of delivering a young girl in India.

---

## Discussions

Love is a code written in the sand. You move your gaze away, the air blows, the example alters, and when you return your gaze, it communicates something else. (VOD 93) (VOD 93) (VOD 93) ( The investigation of Chitra Banerjee Divakaruni's novels aimed to look into the topic of women's personalities, mother-daughter relationships, foreigner encounters, multicultural society and its complexities, dissolving boundaries, the issue of female self-articulation, generational clashes, and the pertinence of folklore and sagas in the contemporary world in the larger context of diaspora awareness and encounters. Divakaruni, in offering the narratives of a large number of both female and male characters, can all the more completely investigate the topics of social persecution, racial segregation, social digestion, and the revelation of voice, according to an exploration article titled *The Cross-Cultural Experiences of Indian Womanhood in the Fiction of Chitra Bannerjee Divakaruni*. (Sharma, no date.)

This suggestion is a suitable example of an investigation into each of these concerns, from which it has been deduced that the concept of character is both external and internal. If the characters must combat their modified mentalities, they must also engage in a form of struggle with the outside forces, which they must do twice in the case of the diaspora. — The diasporic person (...) is subjected to pressure from several connections while also seeming to generate in new and strengthening ways as a result of this plurality. (Naidu 386) Naidu, Naidu, Naidu, N Displacement causes alienation but also allowing integration into a new culture. Despite the fact that they believe they are being underestimated, they seek to involve themselves and combat the obstacles in order to set new benchmarks.

The western world in Chitra Banerjee Divakaruni's books offers an extra sensation of chance to overcome the shackles of tradition, with the printing methods used here particularly akin to representational presentations of imagination as a sort of individual and collective survival. (12-13) (Flockemann) If the older generation remembers back with wistfulness, the younger generation thinks back with tension. The books are a perfect example of the generation gap and how they see the world. Fringes and limitations have been frustrated as a result of new diasporas that have moved

the self there and the other here. Furthermore, the homogenization and hydrogenization of culture has proceeded without pause. (Dirlik 581; Dirlik 581; Dirlik 581; Dirlik 581;

She has unfolded the various qualities associated with these perspectives in her works and reviewed the general audience as a South Asian Diasporic author with a women's activist point of view:

Ladies journalists as operators who, as part of a self-definition process, conduct incisive and appropriate societal examinations. The women mentioned in the writings are not produced by a male-centric culture, but rather are self-developed from the inside and rebel against conventional norms. (372 Naidu) This theory aimed to determine and examine the female characters in particular, as well as the ways in which they are conflicted between old and new world qualities, men's changing roles, people's journey into the inward domain to comprehend the external world, and the complexities of human relations in light of universalization, globalization, and the changing situation of existence where fear mongering, realism, and prejudice are still the tradems. The fundamental analysis of the books reveals that almost all female characters, at some point or another, struggle to break the existing set of norms. They may tumble and mishandle, but they can fight the odds. At the end of the day, Divakaruni's flawed human beings continue to make mistakes; they figure out how to find little pin prickles of recovery in seemingly hopeless situations. (Sandhya K 206; Sandhya K 206; Sandhya K 206 This struggle isn't without pain, but the critical consensus is that each of her books ends on a high note of hope and optimism.

In any case, the female characters have a lot of alterations and bargains to do in order to live on one case terms. They try to break the rules and break taboos, but they also establish their own limitations based on their preferences. The help they get from women is fundamental. Chitra Banerjee Divakaruni has given a voice to the increasing women's movement in the battle for their rights. On the one hand, she portrays their male companions as a stumbling block to their advancement, but she also portrays them as allies and collaborators. As a result, male characters in the books have been scrutinized in the same way that female ones have been. In her works, one can observe a kaleidoscope perspective on the weight of male-dominated society, a dynamically unique strategy for man-woman relationships, the multidimensional nature of growth, and strong devotion to Indian nationalism and vigorous life. (n.p. Agarwal)

This analysis has shown that tradition and sentiments are vital in the modern world because they allow people to live with a symbol and energize them to combat the burdens of the world, but they may also obstruct progress. The way the characters see moralistic and ethical measurements, in a sense, is determined by how they have been socially balanced. Indian various tiered affiliations are coordinated toward unfalteringly concealed demands in both unequaled and subordinate for communication for regular responsibilities in an even more anxiously really linked relationship, as it has been described. (Roland n.d.) For example, Geeta, the granddaughter who was raised in the United States, defies her parents and vows to live for her beloved, despite the fact that she is unable to do so in reality. Although American culture allows for such relationships, her moralistic beliefs prevent her from doing so. The unusual requirements are embedded in a multicultural culture, and the approach in which a person drives an enthusiastic response from it to aid the burdens has been easily predicted.

---

## CONCLUSION

The exploration area has been narrowed to focus on diaspora awareness and engagement with Chitra Banerjee Divakaruni's chosen novels. There is, however, a large degree to cover other fundamental viewpoints and investigate distinct socio-social issues that I have not investigated. The point was to reflect on Chitra Banerjee Divakaruni's constant evolution and change. This has allowed for a detailed examination of the writer, her creative development, as well as her journey in the diaspora and the interactions of the diasporic network as a whole. This hypothesis, I believe, will encourage many future researchers to address other comparing issues in their research. Such novels are unquestionably relevant and essential to the study of New Writings in English for a better understanding of Diaspora Studies.

---

## REFERENCES

- [1] Agarwal, Ritu R. -Chitra Banerjee Divakaruni's Sister of My Heart: Looking back at Tradition and Society: Writing in a Diasporic Model. *Journal of English Language Teaching and Literary Studies* 2.2(2013). Web.14 Feb.2014.
- [2] Agnew Vijay, ed. *Diaspora, Memory and Identity: A Search for Home*. Canada: U of Toronto P, 2005. Print.
- [3] Agnihotri, Neeraj. -Diasporic Consciousness in Chitra Banerjee Divakaruni's *Sister of My Heart*. *Galaxy* 3.1(2014):1-6. Web. 9 March 2014.
- [4] Basch, Linda, et al., eds. *Nations Unbound: Transnational Projects, Postcolonial Predicaments, Deterritorialized Nation-states*. New York: Gordon and Breach, 1994. *Google Book search*. Web.10 May 2012.
- [5] Bhardwaj, Ritu. -Identity and Diaspora in Jhumpa Lahiri's *The Namesake*. *The English Literature Journal* 1.1(2014):11-14. Web. 3 March 2014 .
- [6] Choudhary, Sultana. *Multifaceted Identity of Inter ethnic Young People: Chameleon Identities*. England: Ashgate, 2010. Print.
- [7] Cohen, Robin. *Global Diasporas: An Introduction*. USA: Routledge, 1987. Print.
- [8] Francisco, L.W. *The 21<sup>st</sup> Century Man: Learning How to Succeed in Changing Times*. USA: Saint Paul P, 2009. Print.
- [9] Freedman, Jane. *Feminism*. New Delhi: Viva Books, 2002. Print.
- [10] Fuller, Graham E. *Migration and Social Cohesion*. Boulder: Westview P, 1995. Print. G., Sundari. -Divakaruni's *Sister of My Heart* and *The Vine of Desire: A Sentimental Sisterhood Friendship in Literary Context*. *Lapis Lazuli* 1.1(2011):1-11. Web. 10 March, 2012. <<http://pintersociety.com/>>.
- [11] Grewal, Inderpal. *Transnational America: Feminisms, Diasporas, Neoliberalisms*. USA: Duke UP, 2005. Print.
- [12] Gupta, Nidhi. —Major Themes in Rohinton Mistry's Novels. *Lapis Lazuli-An International Literary Journal* II. I (2012):1-12. Web. 8 August 2013.
- [13] Gandhi, Deepika. *In-Between Cultures: An Exploration through the Works of Bharati Mukherjee, Chitra Banerjee Divakaruni and Jhumpa Lahiri*. Diss. Banasthali U , 2013. Web. 15 Aug., 2013. <[www.banasthali.org](http://www.banasthali.org)>.
- [14] Eng, David L. *Racial Castration: Managing Masculinity in Asian America*. Durham, NC : Duke UP., 2001. Print.
- [15] Devare, Sudhir. *India and Southeast Asia: Towards Security Convergence*. Singapore: Institute of Southeast Asian Studies, 2006. Print.