



Overview of Chitra Banerjee Divakaruni's Popular Novels

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ABSTRACT

The focus of the investigation has been narrowed to include diaspora awareness and engagement with Chitra Banerjee Divakaruni's novels. There is, however, a significant amount of work that needs to be done to cover other fundamental viewpoints and investigate different socio-social issues that I have not looked into. The goal was to reflect on Chitra Banerjee Divakaruni's ever-changing personality. This has enabled a thorough examination of the writer, her creative development, her diasporic journey, and the interactions of the diasporic network as a whole. This hypothesis, I believe, will inspire many future researchers to look into other comparing issues in their studies. Such novels are unquestionably relevant and necessary for a better understanding of Diaspora Studies to study New Writings in English.

Keywords: Culture, dreams, Indian fantasies, overview

1 Introduction

Chitra Banerjee Divakaruni is an Indian-American writer who debuted on the international literary scene in 1990 and has since successfully disseminated her work through stanzas, short stories, and books. On July 29, 1956, in Calcutta, India, she was considered. She earned a B.A. in English from Calcutta University in 1976, an M.A. in English from Wright State University in 1978, and a Ph.D. in Renaissance English writing from the University of California, Berkeley in 1985. At Diablo Valley College, Foothill College, and the University of Houston, Divakaruni has mentioned test writing and English composition. She also aided in the formation of Maitri, an organization that works with South Asian women to monitor domestic violence. The author gives Maitri and Chinmaya Mission, a significant and social affiliation, a chance. She is a well-respected maker and craftswoman. "Coordinated Marriage," the author's debut collection of short tales, was published in 1995 and received critical acclaim.

She's been featured in more than fifty publications, including *The Atlantic* and *The New Yorker*, and her work has been included in more than fifty collections. Her writings have been rewritten in sixteen other languages, including Dutch, Hebrew, Russian, and Japanese. Chitra Banerjee started writing section, then moved on to short fiction, and then to novels, inspired by the dual powers of remigration and post-relocation circumstances, the torments of women in male-managed societal demands, and the need to preserve memory.

She has written a few novels, the first of which is "The Mistress of Spices" (1997). Three volumes of section, two arrangements of short tales, and the books make up her massive works. She is also the leader of two multicultural researchers. "The Mistress of Spices" has been adapted into a book and is set to be adapted into an English film. "Sister of My Heart" has also been optioned for a Tamil TV series.

From a broader viewpoint, as a diasporic writer, she is concerned about the psychological suffering that her courageous ladies face, especially in an untouchable nation.

She is an undeniable Asian American whose Bengali ancestors were well-known till her school days. She gradually stretched out to the American soil for her preparation, and it was there that she developed her creative talent via a combination of hard work, perseverance, and determination. Her characters are forced to have a touch of her experiences and fighting situations, which add authenticity and a jumble of realism to the records. Her characters' journey, their growth technique, is complicatedly followed from chaos, excess, and pointlessness. They grab for their personality and prevail with the accomplishment of "self-assertion." The most fundamental resource of Divakaruni is her style, since she is endowed with a distinctive estimate of combining fact and creative need, the past and the present, dream and sentiments.

Tilo, a figure created by Chitra Banerjee Divakaruni, is used to intermix folklore, dream, and reality. The supernatural quality is given by the prolonged perception of a person (Tilo) achieving the position of a God via the ability to cure and resolve concerns associating with ache to return, impeded desire, and cultural deaden. The ability to foresee afflictions and transform them into pleasure creates a sense of surprise, but with a dash of triviality.

Divakaruni benefits from the riches and good 'ol fashioned wisdom of Ayurveda. She focuses her abilities on tastes and their healing properties. She gives insight into the fortunes of India's historical customary tradition of utilizing herbs, tastes, and fixings to help with relief from common colds, turn unpleasant, and even confirm difficult concerns like associations, employments, and other security. Tilo, via Divakaruni, refers to such an estimate of, to the point that feminine character, which includes that women have a distinctive capacity and aptitude to recuperate, mend, support, and assure. As M.H.Abrams' *A Handbook of Literary Terms* demonstrates "The term "charm credibility," which was first associated with a school of surrealist

German painters in the 1920s, was later used to describe Jorge Luis Borges' article fiction in Argentina, as well as works by writers such as Gabriel Garcia Marquez in Colombia, Isabel Allende in Chile, Gunter Grass in Germany, Italo Calvino in Italy, and John Fowles and Salman Rushdie in England. These authors weave an unmistakably cut realness in tending to common occasions and delicate parts, as well as great and offbeat sections, and materials derived from dreams and tales, in an ordinarily moving model."

Chitra Banerjee Divakaruni, an Indian Diasporic writer, is the most recent addition to the brief overview. Divakaruni's style and method distinguishes her from the competition. Her tale health enables researchers to enter the mind of the character and experience the character's judgments and emotions. It was Divakaruni's style that perplexed the literary world when she made her debut as an author in 1997 with the publication of *The Mistress of Spices*, despite the fact that she had started out writing sonnets and short tales before moving on to book writing and having a following.

The use of charm legitimacy is maybe the most important aspect of her current book created job success. Her epic received wonderful reviews because she brilliantly created a fantastic universe of mystery and realism, transporting readers to a land famed for its ethereal quality and charm, which is very associated with India.

Post Modernism is an offshoot of charm legitimacy, which is legitimately seen as an inventive request at any rate had its fundamental roots in painting moreover related with cinema and visual verbalizations. Magic authenticity, as the name implies, is the blending of charm with reality via the use and aid of people tales, whimsical stories, stories, ancient stories, legends, and experiences that may or may not have a connection to one's lifestyle or that which is obtained from all over the world.

One of the most common examples of the use of charm believability is the proximity of one character who is living his or her life on the other side of a normal future and is one who has lived through various ages and fundamentally acknowledges an important role in the story's progression. In such a situation, a character's appeal realness is employed. Another portrayal may be the use of a real event or situation as a foundation, accented with elements of charm and fantasy, as Salman Rushdie did in his mega-popular book *Midnight's Children*, which won him the Booker of Bookers. Rushdie weaves together history and ancient legends, as well as a vital political advancement in India's independence and various events from his own life, to create a faraway universe that is inventive but clearly genuine and secure, and that might be defined as the essence of charm legitimacy.

2. Review Of Literature

Judith Steward (2015) By combining all parts of the inventive character, particularly as provided in appeal, dream, and religion, charm authenticity might update our sense of what is "real." The creator challenges the existing reality and seeks to unravel it, to 3 uncover what is hidden in things, during the duration of ordinary daily presence, in human deeds, in unparalleled validity. As a creator, she brings a sense of truth to life via the use of appeal, and her work is 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 works chosen for research (2008). Many of her writings, such as *The Mistress of Spices*, *Queen of Dreams*, and *The Conch Bearer*, are included in the exceptional sections. In *Sister of My Heart* and *The Palace of Illusion*, there are many whimsical references. All books, especially those dealing with workers' concerns, are remembered for their social features in every aspect that counts.

Vijay Prashad is a writer who lives in India (2016) Divakaruni's novels are mostly on charm credibility and its linked topics of imagination and culture. Her work's amazing validity extends to appreciating the concealed happenings in one's life, such as dreams, unusual understanding, and sensing figures for future events. The engrossing portions of her story demonstrate that they signify reality, as it also has a link to mental inquiry. The protagonists' dreams in the story are rational because they demonstrate that those with greater material power may have foresight into future occurrences.

Chitra Banerjee Divakaruni is a craftsman and artist of Indian and American descent. At the University of Houston's Creative Writing Program, she is a Betty and Gene McDavid Professor of Writing. Chitra Banerjee Divakaruni's writing has appeared in over fifty publications, including *The Atlantic Monthly* and *The New Yorker*, and she has been a part of over fifty collections, including the Best American Short Stories, the O. Henry Prize Stories, and the Pushcart Prize 26 Collection. Her work has been translated into twenty languages, including Dutch, Hebrew, Indonesian, and Japanese, among others. *Arranged Marriage* (1995), *The Mistress of Spices* (1997), *Sister of My Heart* (1998), *Vine of Desire* (2002), *The Unknown Errors of Our Lives* (2001), *Neela: Victory Song* (2002), *The Brotherhood of the Conch* (2003), and *The Queen of Dreams* (2004). (2010).

Divakaruni's first three books of poetry – *Dark Like the River* (2014), *Purpose behind Nasturtiums* (1990), and *Black Candle* (1991) – reflect South Asian women's remarkable enthusiastic experiences of tormented connections, oppressive conduct at home, and concerns arising as a result of development; now, her insightful and topical stresses in her short story collection *Arranged Marriage* dispersed in 1995 reflect South Asian women's remarkable enthusiastic experiences of tormented connections, oppressive conduct at "Divakaruni beautifully describes tales of nomadic women who are both emancipated and gotten by societal changes' and who are attempting to eliminate their own one-of-a-kind character in her short story collection *Arranged Marriage* (1995)." (Patel) Preference, interracial relationships, financial disparity, premature birth, and partition are some of the topics addressed in the book. The book won the PEN Oakland Josephine Miles Prize for Fiction, the Bay Area Book Reviewers Award for Fiction, and the Before Columbus Foundation's American Book Award.

The Mistress of Spices (2013), Divakaruni's first novel, is a powerful examination of powerful validity that connects Hindu legends, stories, and superstitions with contemporary American social issues such as interracial tension, ethnic 29 character, pilgrim assimilation, extraordinary void in the lives of rich Indians, juvenile resistance and anguish, unthinkable interracial assessments, and harmful and broken connections. Tilo, the book's central character, runs a get-up-and-go business in an Indian social order in Oakland, California. She becomes engrossed in the lives of the clients, and despite violent mates, prejudice, generational disputes, and prescription misuse, she strengthens them. The book was a finalist for the Orange Prize in England, and the Los Angeles Times called it "perhaps the greatest novel of 1997." Gurinder Chadha, the Indo-British head of *Bhaji on the Beach* differentiation, has turned *The Mistress of Spices* (1997) into a film.

Dreams didn't come to me in California since it was such a new place. Its ancestors had just arrived a few hundred years before, and neither its air nor its soil, the elements from which we get the majority of our food, were laden with dreams at the time. There had been previous tenants, but they had been driven from the land and had taken with them, along with their aspirations, their dreaming ways.

Mrs Gupta's phrases have compacted Chitra Banerjee Divakaruni's concealed depth placed agony and unease of an uprooted person. Separation has a significant impact, and it involves a variety of mechanisms such as relocation, exile, and diaspora, in which growth is either controlled or planned. This feeling of uprooting has been extensively explored in creative literature. In any case, the concept of 'displacement' has a wide influence since it can never be precisely tracked in terms of when it happened, and it is typically linked to self-observation, according to commentators. Globalization is now distinguished by social joining, and this technique has gained extra importance.

Oliver Blackwell explains the process of uprooting and moving, saying, "Both relocation and removal may be seen as techniques that create changes in persons' physical regions, which then modify monetary, social, and political interactions." (Koser n.d.) The quest for financial advancement, a better living, and a higher position is the most common cause for migration in the twenty-first century, as predicted in Divakaruni's books. In Divakaruni's works, rather than the negative 'push' force, it is the positive 'pull' aspect that is to a large degree the reason for relocation, despite the fact that it results in a feeling of removal.

3. Overview

This analysis has shown that tradition and a sentiment are vital in the modern world because they allow people to live with a symbol and energizes 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 unflinchingly 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.

The discoveries also suggest that inventive tactics such as the use of legends, dream diaries, epistolary style, and elements of imagination play a significant role in the development of the characters, topics, and narrative of Chitra Banerjee Divakaruni's novels:

The topics of social continuity and expansion are intertwined with tales of development, which are often exuberant geopolitical shift or regional split. There are allusions to divinities, local legends, and ancient dreams. In any case, they are not irrelevant underpinnings to the central tale; rather, they are recorded in the lives of the people. As a result, they have aetiological or anthropological value, revealing the extremes that bind South Asian women to their social initiations. (Naidu 382) Naidu, Naidu, Naidu, N

They provide a sense of distinctiveness to her works, in addition to projecting the calm, little voice of the characters. Over a long period of time, I've progressed one level by utilizing such devices, and it's given me a better grasp of how each encounter unconsciously influences episodes and events in life. Epic myths and legends have been crammed into the accounts of the books in order to provide a decent understanding of Indian social tradition. It has aided in the restriction of old ways of living in the present multicultural globe. It has given readers the ability to deduce the characters' thoughts. Mrs. Gupta's gift of dreaming allows her to perceive the goal reality, which has an influence on the individual mind. Sunil, for example, recalls Bollywood films in his mind, and his fantasies are his creative moorings, which he aspires to bring into reality:

Diasporic networks are related with a constant discourse between their history and another present, with the nation exemplifying convention and legitimacy, to a limited degree, driven by memory and wistfulness. The media serves as a repository for information and images that aid in the rethinking of culture. They rearrange memory and emotion. Media are not only antique rarities evocative of a house left behind in defining how the home is remembered. (57 Anderson)

Legendary figures like as Sita, Draupadi, and Savitri are subverted into her works with such ease that they leave an indelible impression on the minds of the readers and make them gradually compassionate. The method in which she has understood Draupadi's whole life from a modern perspective signifies a shift in how a woman thinks and places value right now. 'Lakshman Rekha.' has come to represent a wide range of things. Divakaruni's story weaves together the stories of Sita and Draupadi with the daily realities of separation and family devastation to argue that Indian feminine tales should be reevaluated in light of current events. (15 Iyer) It depicts the meeting of two limitations and also reflects their influence. It covers a lot of ground in terms of the diasporic situation as well as the locations that are situated near conventions and customs.

Excursion through the entry of novels written by Chitra Banerjee Divakaruni beginning in the last quarter of the twentieth century has prompted an inside and out investigation of the complexities, conditions, and difficulties faced by foreigners, with a special focus on female heroes who valiantly battle both their internal and external apprehensions. In light of their molded mindset, traditional childhood, and regular upbringing, adhering to the ethical rules imposed by society, as well as traits and ethos, becomes a form of maintained commitment. The float away from their homeland opens up a world of possibilities for them, but these possibilities clash with their own set of goals. They are separated from their homeland due to relocation and separation, yet their concerns, ideas, and enjoyment of simple things provide a sense of closeness. While attempting to retain a bit of what they have abandoned, they end up creating a forgery and a dynamic nearness of country over an extended period of time.

The scenario perplexing the next age and the third period is eerily similar to the original. They have acclimatized to the new situation, which isn't new' for them, but they are under pressure from their elders to adhere to old traditions. The generation that was not born in the country of their birth must contend with the weight of the older generation, and their struggle is in some ways an effort to establish a balance between their parents' goals and the cultural realities. For many second and third generation migrants, their point of origin is a location where they don't feel welcome. A couple have no perspective on the general public and want to research it in order to understand a general public that their elders see as their own.

The pangs of division are depicted in many structures in the literature. It may come full circle in a return, or it may end in modest wistfulness and recollection, where longing clears the way for finding out how to live in harmony on the periphery of the received land. This examination of Chitra Banerjee Divakaruni's works reveals 10 key aspects that are compatible with the diasporic tradition: Characters walk the path of disclosure, leading to a better understanding of Identity and Self; dismissal of man-centric oppression and concealment, leading to strengthening; the need for soul to endure and acclimate; obligations of womanhood, a fundamental fixing to combat the moves, leading to development; development of the new lady and the

genuine man. Folklore as a machine to agitate the outcome of progress; scientific study on the Indian perspective ingrained in the larger system; food and music as analogies of recognition and memory; and, finally, the past as an impulse producing the present.

CONCLUSION

Normally, the author has been researched by many academics; nonetheless, an extensive fundamental study of her works has been conducted here, which may be useful for future research. This inquiry looks at the factors that impact women, how they adjust to them, and how they strive to maintain a balance between shows and modernisation. It also elucidates a method to appreciate the need of being more considerate towards people after everything is said and done by highlighting the anguish and suffering brought to persons as a result of separation.

In a way, the study of novels has opened up a gap across academic methodologies, where brain research, social science, literature, and natural science are combined for a better understanding of human situations. This theory examines the horizontal connections and unfolds the universe of connections in which the characters confront the vertical and diverse levels power systems.

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