

Chitra Divakaruni Banerjee 'Fiction-Analysis

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Abstract – As a feminist writer, Banerjee could see the protagonists as her neighbours and sympathize with them in their little joys, sorrows, and could reveal the pretty selfishness and strong bond which dominates human life, the harsh realities faced by Indian women once they are married, and the brutality and inescapability from the patriarchal society's glaring and determining their rights as human. It is commonly understood that even if the women want to escape the institution of marriage, they have no choice except to stay as 'passive sufferers. Truly speaking, in her stories, Chitra Banerjee Divakaruni describes cross-cultural experience of womanhood from the point of view of a feminist. Women characters are pictured by her as the immigrant professionals experiencing and falling victims in the hands of tug of two cultures. All of them are in search of individual identity. All immigrant women are found wavering between two cultures on one hand, there is restricted but comfortable Indian culture while on the other hand there is independent but ruthless western culture. The story 'Meeting Mrinal' examines rather beautifully the experience and perspectives of Indian women who are immigrants in the United States.

Keywords – Banerjee, Women

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INTRODUCTION

Chitra Divakaruni Banerjee is one of the productive essayists in India and furthermore an Indian – American writer. She was brought into the world on 29th July 1956 in Calcutta who was just young lady in a group of four youngsters. She came to USA for considering Master Degree at Wright State University in Ohio and she tried out the University of California, Berkley to accept her PhD and subsequent to doing so lived and instructed in Bay region for a long time.

Divakaruni has interest in the issues including ladies in have country. Along these lines, she began helpline for lady workers in SanFrancisco. This association named as MAITRI, she became leader of the association that works for the South Asian ladies in troublesome conditions. It additionally serves to South Asian ladies confronting aggressive behavior at home, psychological mistreatment and social estrangement. It works with some other association to raise their assistance towards lady. Divakaruni has greater connection with association and it impacted her works. Divakaruni is likewise individual from warning leading group of Daya: A Huston based non-benefit association that attempts to shield lady from viciousness. It served to Chitra Divakaruni include solid relationship inside the South-Asian country. She additionally works in PRATHAM, an overall non-benefit association. It works for eliminating ignorance in India. This association predominantly works in

metropolitan ghettos, country out posts, and toxin's work destinations where kids are being utilized. These associations are affected on the composition of Chitra Banerjee. She says that it made her think significantly more about issues and she was perceiving how it identified with the existences of workers and afterward she needed to expound on that. It is the mystery of her composition.

Her advantage in ladies started after she left India. She needs to hear the issues and encounters of ladies in hostland. A lot of her composing moves around the worker ladylike experience. She says that ladies specifically react to her work since she needs to compose, ladies in adoration, in trouble, ladies seeing someone. She needed individuals to identify with her characters, to feel their euphoria and torment, since it will more enthusiastically to project when they meet them in genuine.

Chitra Divakaruni lives in America and she is lady of Indian sub-landmass. She is acceptable narrator and addresses the twofold custom; this is both Indian and American. She utilizes the anecdotal collection of memoirs as the type of composing and her composing raise an interest in perusing and move perusers inwardly, peruser additionally share their experience of migration in the fiction. She gave a voice against the issues of workers through her composition.

Her composing principally features the post-provincial and minority compositions. Their writings are especially created diverse transient and post-pilgrim condition. However, she is anything but a women's activist essayist yet she expounded on the ladylike issues of outcast and issue of ladies, journey for character both inside the own property and local area by the host land Divakaruni an author as well as writer. She has composed sonnets dependent on assortment of topics.

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The history of Indian women writers started by renowned writers like Sarojini Naidu and Kamala Das was followed by a fold of younger generation. Such younger generation writers started exploring various vital issues in various fields that remained unspoken by many years. Writers like Bharati Mukherjee, Meena Alexander, Shashi Deshpande, Anita Desai, Jumpha Lahiri, Arundhati Roy, Nayaranta Sahgal, Chitra Banerjee Divakaruni, Mahashweta Devi were keen on exploring various female issues like emotional suffocation, psychological conflicts, inner turmoil, marital discard, disharmonious ties in family relationship etc., No doubt, these writers are said to have captured the cultural diversity, social dichotomy, ethnic multiplicity, clashes between the traditional and contemporary, eastern and western ideologies and other such issues rocking the Indian society. In the words of Abha Shukla Kaushik, "They explore the problems and possibilities engendered by the prevailing social realities negotiating and problematizing issues of gender identity, cultural purity and history through the characters. These creative writers have given voice to the agony, despair, trauma and dilemma of the average modern

man who has to fight simultaneously at many fronts in the face of multi-farious problems (P VI).

Today women's writing is considered as a dominant and influential medium of modernism. The phenomenal achievement of carving the niche for themselves by these writers has brought a change in the way women's literature is looked at today. These writers deal with not only domestic spaces and personal experiences but also openly describe the women's world with striking honesty. They deal with the most burning issues, sensitive aspects of life and bridge the gap between tradition and modernity. Modern women are no longer confined to four walls and also have become a part of the social, political, economic and academic scenario. Most probably, most of the women writers have laid stress on the male dominated societies, the sufferings and trauma faced by women, exploitation, complexities of man-woman relationship, social and personal dilemmas and such other related issues. Chitra Banerjee Divakaruni is one among these leading writers dealing with the above said issues. Chitra Banerjee Divakaruni, an award winning author, was born in India and lived there till 1976. At the age of 19, she left her hometown Calcutta and moved to the United States. She received a Master's Degree in English from Wright State University in Dayton, Ohio and a Doctoral degree from the University of California. Having published her writings in over 50 magazines like Atlantic monthly and The New Yorker, she took to writing seriously and her writings get included in over 30 Anthologies and translated in over eleven languages including Dutch, Hebrew and Japanese. She was the co-founder of MAITRI, a help line for South Asian Women and this experience eventually led her to write the story Arranged Marriage, a work that explains the torments, abuses and also the courage of the immigrant women. In almost all her works, she concentrates mainly on the problem of women. Differentiating the work of Chitra Banerjee Divakaruni with other writers, Husne Johan Comments:

"Chitra Banerjee's material strides multiple cultures and nations as Bharathi Mukherjee's and Meena Alexander's narratives do. But, unlike the works of Mukherjee and Alexander, the problems, pains and erasures brought about by immigration are down played in Divakaruni's work" (P 149).

Much of Divakaruni's work is partially autobiographical which is evident from the fact that her novels are set in Bay Area of California. Apart from being autobiographical, her novels deal with the immigrant experiences which is an important theme in Today's world and most of her stories focus on Indian women caught between two worlds. The characters, are "both liberated and trapped by cultural changes, struggling to carve out an identity of their own" (Hand 61). She has to her credit publication of such popular novels as 1.The Mistress

of Spices (1997). 2.In Vine of Desire (2002), 3.Queen of Dreams (2004), 4.Palace of Illusion, and 5.Short Story Collections including Arranged Marriage, the Unknown Errors of Our Lives, Neela Victory Song and Conch Bearers. Describing the problems and issues focused by Chitra Banerjee, Felicity Hand writes in her review as:

"Chitra Banerjee Divakaruni transmits particular message to her reader. First and foremost, she shows the South Asian Community to be heterogeneous with its internal divisions, far from the monolithic construct the United States media and in part the Indian community itself would like to portray. Secondly she uses her stories as a means to empower women, to encourage them to be themselves. She knows how personal choice is the birth right of all humans, men and woman, Indians or Americans and those traditions can frequently encumber more than inspire" (75).

The story "Doors" is a classic example of the contrast between the cultures of India and the West. Indians are usually brought up in large joint families and there is not so much as called private and personal space unlike the West with its individual culture where there is a distinct space between private and public life. Deepak who is from India marries Preeti who is settled in America. Preeti is more of a private person and finds it hard to adjust when Deepak's younger sibling comes to stay to do his higher education in America. But hospitality is quite different in both societies which results in a great clash between the couple. Preeti always like her doors to be closed and needs a private space which she is not ready to share even with her husband. In another story "Clothes" the husband of the narrator, Sunita dies and she is faced with the decision of staying in America or going back to India to live with her in laws. Sunita calls widows who are serving in laws in India "doves with cut of wings". Divakaruni deals with a variety of issues in the book, including racism, interracial relationship, economic disparity, abortion and divorce. She says stories are inspired by her imagination and the experience of others.

In the story "The Word Love", the heroine starts living with a man. Love is a magical word and it is difficult to define it easily. She accepted westernization in totality that she started to live with her boy friend outside the institution of marriage. But here past (her culture) thwarts her. She recollects how her mother had taken pains to bring her up after her father's death. Mother – daughter relationship is quite different in Indian culture. She regrets for hiding the relationship with her mother, however she finally faces the wrath of losing her mother on confessing the truth.. Her boyfriend on knowing her relationship says "it was never me, was it, never love. It was always you and her, her and you".(70) Thus parental love makes her take a

decision to live alone. The writer here poignantly the realism present in Indian culture where the society is a closed one and it is very different to accept relationship outside the institution of marriage any such relationship, often result in conventional violence, social exclusions from the society and even abandonment from parents and relatives.

CONCLUSION

This part summarizes the contentions talked about in the past sections. It dependent on the topical analysis, and it has been summed up into three areas, for example, a prologue to Indian authors in India, a critical study of this postulation and idea for additional exploration. The principal section manages the Development of Indian English Fiction. Indian English writing alludes to the works in English by Indian scholars. Indian authors wrote in both English and their local dialects and numerous works are converted into English during early writing in English. India has variety so various Indian authors embrace the different customs and assorted styles. Normally, the Pre-autonomy journalists managed the topics of war and harmony, wrongdoing, and energy, dedication and disloyalty, love and desire. Many Post-Independence essayists are in look for new subjects: India gives fanciful countries to a large number of the essayists for their inventive vision and control with the regular shape broke hopeless a considerable lot of these new writers are grabbing to sort out the own strategy giving full reins to their innovative creative mind. (Naik, 9) Literature is mirroring the truth of life. Indian English writing means the group of works composed by Indian essayists. Indian writing has the long history and the fundamental topic of their composing incorporates Indian culture and custom. The most punctual compositions of the Indians in English were in exposition structure.

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