

A Study of Magic Relasim in the Selected Novels of Chitra Banerjee Divakaruni

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Abstract – *In this present innovatively superfast world, where the snap of catches is changing the manner in which individuals think, design and execute their works and experience their lives, "virtual reality", "surrealism", "hyper reality" are the terms in vogue. They are so commonly utilized wherever that they may not appear to be whimsical any more. In any case, the fervor in superstitions, magic in such a context the novel by Chitra Banerjee Divakaruni, The Mistress of Spices, is a superb perused which besieges the faculties and shivers the craving with its fascinating utilization of spices. The spices are not utilized simply to upgrade flavors to detonate on the taste buds yet assume a vital part in the improvement of the novel. They loan a magical quality and are a methods through which magic realism is utilized as a part of the novel. Divakaruni's most noteworthy resource is her style since she is offered with a natural feeling of mixing reality and creative energy, the past and the present, fantasy and beliefs. In this thesis We have discussed Magic Realism, Mistress of Species, the Mirror of Fire and Dreaming ,Conch of Bearer and Elements of Magic and Power of her novels.*

Keywords: *Magic Relasim, Novels, Chitra Banerjee Divakaruni, Magical Quality, Natural Feeling, Magic Realism.*

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Chitra Banerjee Divakaruni, achieved artist, short story writer, novelist, teacher, is sectioned among the main ten twentieth century women writers who have a solid a dependable balance in the contemporary scholarly scene. She is known for her solid suppositions on issues like male-female separation, minimization, disengagement, monetary uniqueness, female infanticide, mysticism and furthermore age strife which is depicted delicately through her women characters particularly who have moved to remote lands.

Fundamentally a diasporic writer she contacts powerfully on the psychological injury which her courageous women experience particularly in an outsider land .She is an unmistakable Asian American whose roots were solidly grasped on the Bengali soil till her school days. She gradually stretched towards the American soil for her training and it was there that she achieved the blooming of her inventive virtuoso through sheer diligent work, forfeit and duty. A portion of her encounters and scenes of her battle are super forced on her characters which loan authenticity and a dash of reality to the stories. The voyage of her characters, their procedure of development is complicatedly followed from bafflement, excess and uselessness. They hook for their character and develop triumphant with the achievement of "acknowledgment of their

self". Divakaruni's most noteworthy resource is her style since she is gave with an inborn feeling of mixing reality and creative energy, the past and the present, dream and beliefs.

Chitra Banerjee Divakaruni utilizes the character of Tilo to intermix legend, dream and reality. The increased understanding of a mortal (Tilo) accomplishing the status of a God through the capacity to mend and resolve the issues identifying with achiness to go home, thwarted expectation, culture stun gives the magical quality. The capacity to predict the sufferings and to can possibly change the torments into satisfaction makes a sentiment of amazement however with a pinch of embellishment.

The wealth and bona fide learning of Ayurveda comes convenient to Divakaruni's save. She uses her know-how on flavors and their remedial advantages. She offers an understanding into the fortune of the India's old routine with regards to utilizing herbs, flavors and fixings which give alleviation from regular chilly or avert detestable and even determination complex issues in light of relationships, employments and different securities. Divakaruni through Tilo exemplifies such a measurement of, to the point that female mind which features that women have a natural power and potential to recuperate, to fix, to

support and to ensure. As indicated by A Handbook of Literary Terms by M.H.Abrams.

"The term magic realism, initially connected in the 1920s was connected to a school of surrealist German painters, was later used to portray the exposition fiction of Jorge Luis Borges in Argentina, and crafted by writers, for example, 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 writers weave, in a regularly moving example, a strongly carved realism in speaking to standard occasions and subtle elements together with awesome and fanciful components, and additionally with materials got from fantasy and fables."

The most recent expansion to the rundown is the Indian Diasporic writer Chitra Banerjee Divakaruni. Divakaruni's style and procedure sets her notably better than the rest. Her story aptitude gives the readers a chance to get into the psyche of the character and experience the feelings and feelings. It was Divakaruni's style that surprised the scholarly world as she made her introduction as a novelist in 1997 with the distribution of *The Mistress of Spices* in spite of the fact that she had begun composing sonnets and short stories previously her entrance into the class of novel composition and furthermore had a devoted readership.

The utilization of magic realism can be viewed as one of the best components for her achievement in this class of novel written work. Her novel got rave audits as she incredibly made a universe of riddle and reality and transported the readers into the place that is known for mysticism and magic; which is extremely synonymous with India.

Magic realism, which presently is ordinarily comprehended as an artistic classification however had its underlying foundations in painting additionally connected to film and visual expressions, is an offshoot of Post Modernism. As the name means, Magic realism is the intermixing of magic and reality with the utilization and help of people stories, tall tales, tales, folklores, legends, sagas which could have a place with one's culture or that which is acquired from around the globe.

A basic case of the utilization of magic realism is the nearness of one character carrying on with his/her life on the other side of an ordinary life expectancy and is one who lives all through numerous ages and imperatively assumes a vital part in the advancement of the story. In such a circumstance magic realism is utilized through such a character. Another illustration could be the utilization of a genuine occasion or scene as a background and punctuated with components of magic and dream as utilized by Salman Rushdie in his mega effective novel, *Midnight's Children* which earned him Booker of

Bookers. Rushdie mixes history with folklore with a vital political development India's Independence and a few scenes of his own lives to devise the magical world which is inventive yet apparently genuine and genuine, which can be clarified as really the quintessence of magic realism.

She lives with the snakes and it is through them she is comes to know about the "Island of the Spices" in the Indian Ocean. She yearns to achieve the prohibited island. The snakes encourage her to live with them and turn into their "Sarp Kanya" snake Woman yet as foreordained she goes to the island and turns into the "Mistress of Spices".

The principal sentence the novel starts with, hits the note with the readers She lives with the snakes and it is through them she is comes to know about the "Island of the Spices" (in the Indian Ocean). She yearns to achieve the taboo island. The snakes ask her to live with them and turn into their "Sarp Kanya" (wind Woman) yet as foreordained she goes to the island and turns into the "Mistress of Spices".

This investigation on Themes of Magic Realism, Myth and Culture in Chitra Banerjee Divakaruni's select novelsll endeavors to make an all-encompassing examination of three conspicuous topics for the most part experienced in the novels of Chitra Banerjee. While at the same time the topics of magic realism is an as of late developing contemporary subject investigated by Chitra Banerjee to its fullest utilize, her myths and utilization of culture goes back to a conventional utilization of these in antiquated exemplary and old writings. There are numerous mythological references in her novels to demonstrate that she has a sound learning in myth. Powerful occasions in her novels help to make the class as a magical realism.

Like a cheat, the portrayal returns to the over a significant time span. The novelist utilizes stream of cognizant systems, dreams and glimmer back procedures and other related strategies.

As of late, the idea of magic realism has developed as a sub-type because of its conspicuous use as a leitmotif in contemporary novels while at the same time subjects of myth and culture are generally utilized from antiquated circumstances. The author has given it a differed structure from another dimension. It expounds how these are identified with each other and offers oddity to her novels. Divakaruni has utilized for the most part dream as a strategy to extend the magical elements in her novels. The magical happenings in dreams of the protagonists work out in life. In her novels, the lifeless things like extraordinary snakes, spices and conch can talk and they chat with the protagonists like a human. The novelist has regarded them as though they have life and insight. The characters

don't uncertainty or question however acknowledges, chat and answer to them. She has in this way mixed magic with realism.

Chitra Banerjee Divakaruni revives the long overlooked Indian myth, conviction, convention, culture and even dreams which are so fundamental for presence, which in all actuality is just a blend of all in magic realism. Notwithstanding, as the novel advances, the dream element decreases and the reasonable element progresses toward becoming prominent. Divakaruni changes antiquated Indian legends and rethinks the myth. Her examination included Bengali folk tales,

Indian myths, oriental magic and furthermore the migrant experience. Socially and socially situating herself as an outsider Indian, the protagonists acculturates nor acclimatizes yet simply adjust or modify with life around her, without changing or changing herself.

The mythic system of her novels adds to the formation of a female universe. The universe of myth is basically feminine in nature instead of the manly. In her novels there is an endeavor to make new myths or demythification. As indicated by her view, the new myth symbolizes the feminine reality where women safeguard other women without expecting support from the men. She utilizes myth not just as a hold to connect herself with India yet in addition to rethink relinquishing Indian women. Demythification is a principle subject in magical realism. Divakaruni utilizes the myths and generalizations encompassing the Indian women, which she intentionally investigates after her migration and embarks to address and deconstruct. For example, one of the myths that Divakaruni investigates is the myth of widowhood. The society, which is characterized by men, laments women whose spouse is dead: Young or old the dowager turns into an agamic, underestimated being who predicts sick omen.

India is a place where there is culture and solid confidence in superstitions. Safeguarding the culture is the notoriety all things considered. Chitra Banerjee's novels are a proof to demonstrate it. Her novels depict the likelihood for setting up a bicultural personality. Divakaruni's way to deal with ethnic personality is unforeseen with the perspective of South Asian Diaspora that puts stock in the need of incorporating the Indian legacy with its American experience. Chitra Divakaruni keeps in contact with her Indian legacy. She would request that her mom send a great deal of Bengali books on the convention of dream understanding. It helped her to recollect how individuals saw things in her culture. She imparts those recollections to a developing gathering of people. As social branches, the author stores her novels with rituals, traditions and works on relating to nourishment, dress, and the dialect of her local place.

Magic realism has the ability to improve our concept of what is 'real' by fusing all dimensions of the creative energy, especially as communicated in magic, myth and religion. In magical realism, the writer stands up to the real world and attempts to unwind it, to find what is strange in things, in life, in human acts. As a writer, she gives a feeling of reality with the mixing of magic and furthermore her works focuses on women. The novels which have been decided for inquire about are *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* (2008). The magical elements possess large amounts of her novels like *The Mistress of Spices*, *Queen of Dreams* and *The Conch Bearer*. There are numerous mythological references in *Sister of my Heart* and the *Palace of Illusion*. Social qualities are featured in all novels particularly the novels which manage outsiders' issues.

It is trusted that Myth is a conventional story of apparently verifiable occasions serves to unfurl some portion of the perspective of a people or clarify a practice, belief, or natural phenomenon. Myths relate the occasions, conditions, and deeds of gods or superhuman creatures that are outside common human life but essential to it. These occasions are set in a period out and out not the same as authentic time, regularly toward the start of creation or at a beginning time of ancient times. A culture's myths are generally firmly identified with its religious beliefs and rituals. The *Illustrated Contemporary Dictionary Encyclopedia* characterizes myth:

1. A conventional story displayed as recorded regularly indicating to clarify some natural phenomenon, as the production of life, and expressive of the character of the general population, their gods, culture, legends, religious beliefs, and so on.,
2. Any genuine or fanciful story, topic or character that energizes the intrigue and nonexistent of a people.

The male world just makes inconvenience for the protagonists. Marriage destroys them and Anju moves to America while at the same time Sudha to provincial Bengal. Men isolate them successfully regarding geology. Their lives are smashed when they endeavor to fit in with the principles of the masculine society. It is just when they choose to move to a female universe very expelled from male geographic definitions, but emblematic, that they start to discover answers for their issues. At the point when Anju is agitated with her unnatural birth cycle Sudha brings her via phone and consoles her.

The novel *Queen of Dreams* consolidates the elements that Divakaruni is known for, the Indian

American experience and magical realism, in a new blend everything prevails in two levels:

- ▶ She adequately brings the peruser into an immigrant culture and experience.
- ▶ She demonstrates the shared opinion that lies in a world that some would discover remote. *Queen of Dreams* is a novel that has a place with the class of magical realism. It compares Mrs. Gupta's numinous world of dreams with the regular worries of her daughter's life. Her scan for personality and a feeling of enthusiastic finish isn't kept into little corners of the world as it investigates the association amongst alertness and intuitive in the psyche of Rakhi in her endeavor to disengage from her folks and to find a way to accommodate with them when a relative passes on and the awfulness 9/11 makes another open door for settling longstanding issues of distance.

The Vine of Desire (2002) is an account of uncommon profundity and affectability and is additionally considered as a spin-off of her prior novel, *Sister of My Heart*. With continuations one can follow the development of that character. This one is the tale of Anju and Sudha, two young women a long way from Calcutta, the city of their childhood, who following a time of living separate lives are reviving their friendship in America. The profound situated love they feel for each different gives the help they require influences Divakaruni to manage another feature of immigrant involvement as in the movement isn't really a physical one or from east to west. By influencing Sudha to conclude that she isn't occupied with America anymore and might want to return to her home in Bengal, the author needs to tread new ground. Through the eyes of individuals got in the conflict of cultures, and by always comparing Calcutta with a Californian city.

The Mahabharata was an epic that had noteworthy exercises of life, followed out in the most unobtrusive way, through numerous episodes; some mythical and a few, fiercely genuine. The palace of Illusion was an imperative part of The Mahabharata, which had a fundamental importance in it – what one sees, may not be genuine; it just could be a fantasy. To distinguish the genuine, one has to look past just discernment. Banerjee's novel the palace of Deception depends on the Indian epic The Mahabharata. From the start, we get the chance to perceive what sort of contentions she proceeds with her own self like endeavoring to assume control over the family from the relative, keeping up a perplexing friendship with Krishna, her blameworthy fascination in her husband's most perilous foe, and so forth., In a world that is controlled by myths, warriors, Gods and wild destiny, we see the quality and view purpose of a woman.

The palace of Illusion gives an understanding into what occurred through the eyes of a solid feminist, the woman who was the wife of the five Pandava siblings. The story starts with the birth of Panchaali a magical birth in five of every a rich kingdom. It at that point goes ahead to investigate her life as the single wife of five siblings. Chitra bolsters them all through their journey to recover the kingdom they had been bamboozled of. The palace of deceptions is brimming with magic and imagery as just Chitra Banerjee can make.

Her style of magical realism equals those of the Latin American writers, building up another sort of Indian mysticism. The novel is a retelling of an old Indian content however the greater part of the elements of current tale contributes them with crisp layers of importance and translation.

Lavina Melwani calls attention to how Divakaruni impacted from books particularly from *The Mahabharata*. She could comprehend about it when she had an interview with Banerjee on Jun fifth, 2009. She says: The stories advised to her by her maternal granddad in their home town have likewise demonstrated an incredible storage facility of motivation, not just for children's books Neela:

'Victory Song,' 'The Conch Shell' and 'The Mirror of Fire and Dreaming' yet in addition for her most recent novel, 'The Palace of Illusions' in which she utilized the rich custom of Hindu legends to make a ground-breaking re-counting of The Mahabharata from a feminine point of view.

Elizabeth Softky high lit crafted by Chitra that they were situated towards women. An Interview with Banerjee on July 12, 2007 demonstrates it: At Berkeley, I volunteered at the women's center, she says, Women specifically react to my work since I'm writing about them – women in adoration, in difficulties, women in relationships, she says. I need individuals to identify with my characters, to feel their happiness and torment, since it will be harder to be preferential when they meet them in genuine life.

At the point when Banerjee was asked by Terry Hongin a personal interview in *The Bloomsbury* about what she was writing at that point. She answered: "I'm taking a shot at the second piece of a children's trilogy.

The Conch Bearer was the principal it's both a mystical mission and an adventure. The two characters are named after my children, which has expanded my stock at home immensely." Ismat Sarah Mangla opines that Divakaruni endeavors to weave her perceptions with the element of myth, magic and antiquated culture close by contemporary culture. Chitra endeavors to unite those things a feeling of old culture and the day by day realities of

immigrant life. She absolutely does as such in Queen of Dreams, her most recent novel that joins the tale of a young Indian American woman and her fantasy teller mother with the occasions of September.

Divakaruni in an individual interview on March 8, 2002 communicates her comments about the cultural contrasts amongst India and America:

He believes being here, as an immigrant, gave me this one of a kind point of view of having the capacity to glance back at India and comprehend my heritage and culture. Furthermore, since, I didn't grow up here, in America; he can take a gander at everything here with freshness and objectivity.

The mixing of the two cultures has attempted further bolstering my good fortune. There is a great deal of personal elements in my work. My stories are set in Calcutta, the city of my birth and the recollections of the neighborhood scenes; food and stories told by my grandmother are faithfully and industriously recorded.

Additionally Divakaruni clarifies how the stories help to transmit culture from age to age. The Mahabharat is an old Indian epic, like Homer's Iliad or Odyssey. It is an exceptionally well known story. A great many people in India, even the individuals who can't read or compose, would know this account of an extraordinary war since it is passed on orally from age to age. Like the Iliad, The Mahabharat has actually several characters and tells the muddled, entrancing story of an extraordinary war. Chitra stated:

One of my difficulties in The Palace of Illusion was to be consistent with the first story while at the same time changing the concentration and the criticalness of activities and characters, to propose diverse thought processes, and to make imply moments to give us an entire distinctive comprehension of Panchaali's character.

M. Nakade gives a comment about the magical realism in Chitra Banerjee Divakaruni's The Mistress of Spices in The Universal Research Analysis Research Diary that Chitra Banerjee utilizes distinctive strategies in writing, for example, first individual account, third individual story, interchange account, epistle and journal writing, continuous flow, myth and magic realism particularly to pass on shocking and tumultuous state of Indian immigrants while at the same time building up themselves to the new culture.

CONCLUSION

The magic realist essayist frequently snaps the peruser of the security of his perusing life, utilizing different strategies; therefore demonstrating all every day and normal things and events with more profound implications and in this manner an emanation of

secret which debilitates the serenity of basic and guiltless things. Hence the common and regular things and events are changed into the amazing and the unreal. In this procedure, time and space are given misshaped concepts sufficiently fit to give the peruser an incredible amazement and a stun. Reality is additionally given another definition i.e: this reality combines the extraordinary and the logical guideline. Magical realism extends and arranges the genuine to encompass fantasy, magic and the other uncommon marvel in nature or experience which European realism avoided: magic and the magical are not general: they are constructs of specific cultural, religious or ethnic context. Chitra Banerjee here presents a world she knows about in his own particular cultural and mental perspective of which customary readers may not be acquainted with.

Magic realism as manipulated in Chitra Banerjee turns out to be a reasonable artistic mode to convey the strains that exist between divergent societies and distinctive view of reality. It is huge the manner by which the magic realist account works by between weaving the otherworldly with common every day events. It additionally reflects in the language of portrayal the encounter of two societies and two restricting impression of reality. The novel Mistress of Spices concludes with a blend of culture on the protagonist's terms. Ruth Noriega Sanchez in his Challenging Realities: Magic Realism in Contemporary American Women's Fiction additionally opines that magical realism can fill the holes by recovering the pieces of voices and images of the overlooked and subsumed chronicles of the other from the perspective of the colonized. All these make magic realism an extremely solid post-colonial account gadget in fiction.

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