

A Study of Women's Voices: Breaking the Silence

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Abstract – Chitra Banerjee Divakaruni is a productive writer who has composed many articles, sonnets, short stories and novels. In her works she has offered voice to foreigner Indian women. In this investigation I will attempt to break down various issues women face and disposition of Divakaruni as a postcolonial women's activist author. Her novels and short stories that represent instructed, inflexible, rationally solid and insubordinate female characters who don't waver to free themselves from male haughtiness. Indian conceived novelist Chitra Banerjee Divakaruni presently lives in Houston, Texas. Her novels give new points of view to contemporary women's writing. In them we have women who either live abroad or happen to visit India. These women are no uncertainties molded by the Indian childhood however have transcended the customary limitations. They are torn amongst old and new qualities. They question the idea of their lives, and their roles as moms, spouses, daughters and experts. This mindfulness drives them to reconsider about their own lives as women and ingrains in them the certainty and quality to proceed. Chitra Banerjee Divakaruni centers around the diasporic cognizant ness of Indian women got between two contradicting universes. Chitra Banerjee Divakaruni is one of the real Indian diaspora writers in English. She is the artist and in addition novelist. She has won esteemed honors like American Book Award, Hackney Literary Award and Pen Syndicated Fiction Award for her commitment to writing. The hidden subject of her works is diasporic experience. This article expects to investigate the diasporic components in *The Mistress of Spices*.

Keywords: Women's Voices, Breaking, Silence, Chitra Banerjee Divakaruni, etc.

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INTRODUCTION

This investigation embraces an investigation of rising, great voices of two women writers, Chitra Banerjee Divakaruni, now settled in the United States and Shashi Deshpande who is an Indian inhabitant. Having a place with India gives these writers certain regular cultural characteristics, while the differences between them result from the way that living abroad enlarges the psychological skylines of Indian women. Along these lines, in Chitra Banerjee Divakaruni's fiction obviously the women who either live abroad or happen to visit India. These women are no uncertainty molded by the Indian childhood yet have transcended the customary requirements. Anyway in Shashi Deshpande's works every one of the women characters are proficient, hitched frequently outside their locale, yet unfit to break free from the conventional bonds amid snapshots of decision and emergency.

Chitra Banerjee Divakaruni settled in U.S.A., is a honor winning creator and artist. Her works have been generally distributed in more than 50 magazines

including Atlantic Monthly and New Yorker. Her works have been converted into 11 dialects including Dutch, Hebrew, Japanese and this has settled her into a role as one of the chief Asian American writers of today. Divakaruni is a fellow benefactor and previous leader of Maitri, a helpline established in 1991 for South Asian women managing residential mishandle.

Divakaruni's works are to a great extent set in India and the United States, and regularly center around the experiences of South Asian immigrants. She composes for youngsters and also grown-ups and has distributed novels in different types, including sensible fiction, authentic fiction, supernatural authenticity, and dream. Quite a bit of Divakaruni's work is mostly personal. The majority of her stories are set in the Bay Area of California, and she likewise exceeds expectations at portraying the subtleties of migrant experience, she writes to smash generalizations and fantasies. She separates the obstructions between individuals of various foundations, networks, ages, and distinctive universes. She centers around the bicultural lives of

Indian women battling with cultural shackles to cut out their very own identity. She could draw the complexity between the benevolence expected of women in India and the opportunity they got in their embraced arrive. One feels focused on the land where one is conceived and dependably looking for the chance to verbalize one's sentiments and recollections of the country. George Lamming in his paper "The Occasion for Speaking" endeavors to break down the conditions that prompted the movement of specific writers and their nonattendance from the country hauls them into a condition of partition from their foundations at times incidentally and once in a while forever. The inquiries like "Why have they moved? What's more, what, assuming any, are the impossible to miss joys of outcast? Is their excursion a piece of a strive after acknowledgment?" Do they see such acknowledgment as an affirmation of the way that they are writers?" (12)- - continue frequenting the commentator and the peruser alike. Divakaruni's writings raise topics of alienation and self-change at different levels and endeavor to voice such inquiries by investigating their underlying foundations, dependability, family, beginning, network and identity through her works.

In Chitra Banerjee Divakaruni's fiction the women characters are removed from their country; they think all the more normally, however they rationally hold a portion of the conventional convictions. Shashi Deshpande's women then again oppose all customs, yet intuitively they as well, remain convention bound. Leaving India and its universality behind is by all accounts an answer for a portion of these issues in Chitra Banerjee Divakaruni's fiction. On account of Shashi Deshpande's works maybe the main route feasible for the incidentally meandering spouse is an arrival to her residential crease. In spite of the fact that crafted by both these writers depict how current Indian women are torn between their chronicled past and dynamic present, between conventional ethos and current culture, Chitra Banerjee Divakaruni shows a bolder state of mind while Shashi Deshpande does not enable her liberal reasoning to overwhelm her customary viewpoint. The female characters in the fiction of both Shashi Deshpande and Chitra Banerjee Divakaruni are torn amongst old and new world qualities. They question the idea of their lives, and their roles as moms, spouses, daughters and professionals. This mindfulness drives them to reconsider about their own lives as women, and imparts in them the certainty and quality to move forward. Chitra Banerjee Divakaruni centers around the diasporic Indian women got between two contradicting universes. They end up in an in the middle of state, attempting to cut out characters of their own. Regardless of whether it is Sudha or Anju in Sister of My Heart and The Vine of Desire. They are for the most part attempting to find their own particular „selves“ in the midst of delight and heartbreak. Chitra Banerjee Divakaruni exceeds expectations at portraying the cultural tongue of foreigner experience, in the same way as other contemporary writers.

Women's life in diasporic circumstances can be doubly difficult battling with the material and profound uncertainties of outcast, with the requests of family and work with the cases of old and new male centric societies. Thus, the women in South Asian women's writing question their identity. This self-assessment is a distraction for diasporic women writers and what leaves their writings is a blend of worries with relocation and diaspora for the new lady. The adventure of migration of women writers is nearly trailed by the voyage into settlement and the excursion into self.

Women writers introduce the predicaments which women are looking in the alien land. Liberal and flighty lifestyles are desired to maintain a strategic distance from the issues inside conventional society. In this way obstinate and individualistic women regularly confront enduring caused by broken connections. The new lady that rises out of women's writings isn't really a progressive change of the tradition however who gives abstract articulation to changes and difficulties emerging in the genuine social world. The diasporic women writings speak to the women who are types of cultural hybridization that mirror the experience and social situating of the writers themselves. These women in diasporic writing demonstrate a relentless arousing of identity in connection to western estimations of singularity and autonomy. The women go ahead to declaring and investigating their own identity.

VOICE FOR LIBERATION:

This part entitled, Voice for Liberation examination how Chitra Banerjee Divakaruni depicts her women characters who wind up in complex circumstances because of their repulsive connections in marriage or some other enthusiastic associations. It features how the women in her short stories of Arranged Marriage (1997) decline to be commanded by the unbending codes of convention and how they strongly decide for themselves ways they accept will lead them to accomplish confidence, self-freedom and another identity. It additionally exposes how these characters rise as independent and intense women. Five short stories, Affair, The word Love, Doors, The Ultrasound and Cloths are browsed Chitra Banerjee Divakaruni's gathering of short fiction Arranged Marriage to look at Divakaruni's introduction of women heroes even with distresses and disappointments that emerge essentially out of the internal area of family. (Citations from these short stories will be referred to with the shortened forms A, WL, D, U and C taken after by the page numbers). Chitra Banerjee Divakaruni's Arranged Marriage is an accumulation of short stories, each mirroring the diasporic South Asian lady's fight with cultural absorption and identity development. As the women of this stories battle to characterize themselves as South Asian and American, they find that their self-discernments and self-IDs are dependent upon the

specific domain that they are possessing, and a contention of consciousness rises while differentiating self-perceptions exist all the while. In the private domain, contained the residential and sexual circles, customary Indian culture requires particular obligations of women, and strict originations of ethical quality are held in high-regard, transgressed just by those thought about brave and debased. In the public domain, involved experiences outside of the home and particularly in the expert circle, there is a feeling of opportunity of self-articulation on numerous levels. In the meantime the weights from family and vocation regularly start to conflict, bringing about one of the undeniably basic clashes South Asian women experience during the time spent cultural absorption.

The focal place in these stories is the private domain, imagined as an area where time and space stop to advance or reflect change. At the point when the women in these stories rise up out of the private domain and into the public, they experience a contention of consciousness, for home comes to feel well-known, homogenous and severe interestingly with the alien, different and expressive culture outside the home. The observations that the women have of themselves change drastically as they explore between these two dissimilar universes, and these characters come to create distinctive consciousnesses for the private and public domains, bringing about the making of a fragmentary self. The advancement of these types of consciousness is to a great extent an impact of conditions; however it is additionally a mental way of dealing with stress made as a reaction to the cultural discord that encompasses them. Chitra Banerjee Divakaruni's accumulation of short stories, *Arranged Marriage* mirrors the changes of the diasporic South Asian women. The fundamental topic of her short story accumulation *Arranged Marriage* is conjugal connections as they are found in South Asian people group where all things considered the training is that guardians organize marriages for their kids. Be that as it may, movement has broadened the psychological skylines of the general population from the East, and Divakaruni too addresses this training through these stories. After their presentation toward the West in different routes, for example, working outside the home their expanded freedom, especially in basic leadership things they couldn't do back home in India, influences them to react contrastingly to the conjugal circumstance also.

QUEST FOR IDENTITY:

This section entitled *Quest for Identity* follows the identity emergency looked by Divakaruni's women characters and their scan for another and an autonomous self-identity in the diasporic setting. It investigates Chitra Banerjee Divakaruni's novels *The Mistress of Spices* (1997) and *Queen of Dreams* (2004) with reference to the clashing personalities and

numerous selves of her characters. Identity has been characterized by Spencer A. Rathus and Jeffrey S. Nevid in their book, *Adjustment and Growth: The Challenges of Life* as "an individual's impression of who he or she is" (28). They discuss the need of each person to have a steady identity, and what will happen if that individual loses his feeling of identity, "When that self-identity is debilitated by illness, disaster, individual emergency, or mindfulness that our activities are conflicting with our qualities, we may experience tension, freeze, a feeling of loss of self, and a sentiment of being cut afloat from life's purposes and significance." (30)

Identity is additionally firmly identified with the term self. Rathus and Nevid see the self as "the individual's focal point of mindfulness, a liquid method for sorting out view of the world". They bring up that "the inquiries of „Who am I?“ and „What do I stand for?“ are vital to our self-personalities". According to the Oxford Dictionary „identity crisis“ is a time of vulnerability and perplexity in which a person's feeling of identity ends up uncertain, ordinarily because of progress in their normal points or role in the public eye. An identity emergency is a time of genuine individual addressing where the individual tries to decide one's claim esteems and ability to read a compass. At the point when a man experiences a time of identity emergency, that individual starts to make various self-fulfilling illusions and begins legitimizing the disappointments or builds another self. Women in diasporic circumstance need to experience the torment of battling with the material and otherworldly frailties of outcast notwithstanding satisfying the requests of family and work with the cases of old and new man controlled societies. Thus they need to experience a time of identity emergency. This emergency of self-identity is a distraction for diasporic women writers and what leaves their writings is a mix of worries with movement and diaspora for the worker women.

Women writers frequently introduce the bind that women experience in the alien land. Liberal and capricious lifestyles are desired to stay away from the issues inside customary society. Consequently obstinate and individualistic women frequently confront the sufferings caused by broken connections. The new lady that develops out of women's writings isn't really a progressive change of the tradition yet who gives artistic articulation to changes and difficulties emerging in the genuine social world. The diasporic women writings speak to women as the result of cultural hybridization that mirror the experience and social situating of the writers themselves. These women in diasporic writing demonstrate an unyielding arousing of identity in connection to western estimations of singularity and autonomy. The women go ahead to affirming and investigating their own particular

identity, notwithstanding when it returns to customary idea.

In Chitra Banerjee Divakaruni's fiction we have women who either live abroad or happen to visit India. These women are no uncertainty molded by the Indian childhood however have transcended the conventional requirements. The heroes underway of Chitra Banerjee Divakaruni mirror the contentions and strains that emerge out of the mind boggling circumstances because of conjugal or passionate holding in the diasporic setting. In Chitra Banerjee Divakaruni's fiction the women characters are removed from their country. They think all the more judiciously, yet they rationally hold a portion of the customary convictions. Despite the fact that Chitra Banerjee Divakaruni's characters are torn between their verifiable past and dynamic present, between conventional ethos and current culture they shows a bolder mentality in making their decisions in complex circumstances.

The female characters in the fiction of Chitra Banerjee Divakaruni question the idea of their lives, and their roles as moms, spouses, daughters and experts. This mindfulness drives them to reexamine about their own lives as women, and imparts in them the certainty and quality to move forward. Chitra Banerjee Divakaruni centers around the diasporic Indian women got between two contradicting universes. They wind up in an in the middle of state, attempting to cut out personalities of their own.

Divakaruni's novels *Mistress of Spices*, *Sister of my Heart*, *Vine of Desire* and *Queen of Dreams* likewise manage comparative subjects. One feels focused on the land where one is conceived and dependably looking for the chance to verbalize one's sentiments and recollections of the country.

The *Mistress of Spices* and *Queen of Dreams* manage the issue of battling between the estimations of their local land and that of the host nation. Tilo the hero in this novel possesses a flavor shop in Oakland and through her extraordinary forces mends individuals of their issues. The contention emerges when this lady begins to look all starry eyed at a non-Indian and this prompt a difficult circumstance in which Tilo needs to settle on a decision between serving her kin or pursue her own enjoyment.

Personalities that win both in her pre and post conjugal life. Her conduct is controlled by her locale alliance, religion, standing, class, and sexual orientation, and this winds up one of the huge worries of most women's writings. Deshpande and Divakaruni's works additionally teem with cases of the portrayal of these weights on women however its subtleties may contrast due to the physical and cultural position of their characters.

In Divakaruni's fiction, her heroes effectively handle the man centric limitations at home not enabling family

to interfere with them and their expert objectives. In her novels the identity issue goes up against another shading, that of making a situation for themselves in their received nation.

CONCLUSION

In India women appreciate the organization and support of other women in what is comprehended to be the women's part of the house. In customary households where purdah was watched, the zenana or the women's quarters was the area of the female individuals from the family. It is where they could offer to go amiss from the strict tenets forced on them by the male centric request. Women's individual issues, sexual or something else, could be transparently examined in a casual climate, outside of anyone's ability to see of the men society. The tremendous mental help that such a common space can bear the cost of women can't be thought little of and must be viewed as an engaging device for Indian women.

The personalities of Indian women are frequently explained through this female system of relationship rather than the Western women's activist thought of individual selfhood. In Preeti's case this private female space has been hopelessly lost in the movement procedure. So emphatically has she grasped her American persona that she sticks frantically to her private space and close out any outside risk to her haven, even her significant other. Her relatively over the top entryway locking could speak to her subliminal endeavor to close out any hints of Indianness that may even now remain. Chitra Banerjee Divakaruni in her short story *The Ultrasound* voices her worry about the act of the pre-birth premature birth of the female baby which is pervasive in every one of the positions of the Indian culture. Through the short story *Ultrasound* Chitra Banerjee Divakaruni's unequivocally voices her message that women should battle firmly against the brutal routine with regards to pre-birth premature birth of female embryo which is common in all positions of Indian culture.

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