

# A Study of Mistress of Spices to analyze the “Nature of Magic” In Divakaruni’s Most Famous Novel

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**Abstract –** *In The Mistress of Spices, named a standout amongst other books of the twentieth Century by the San Francisco Chronicle, the courageous woman Tilo gives spices, for cooking, as well as for the yearning to go home and estrangement that the Indian immigrants she would say. In Sister of My Heart, two cousin’s one in America, the other in India, share points of interest of their lives with each other and help each other tackle issues that undermine their marriages. In One Amazing Thing, a gathering of outsiders of fluctuated foundations, caught by a seismic tremor in an Indian visa office, find what they have in like manner as they battle to spare themselves. Divakaruni writes to join individuals. Her points are to pulverize fantasies and generalizations. She trusts through her written work to break up limits between individuals of various foundations, networks and ages.*

**Keywords:** *Mistress of Spices, Nature of Magic, Divakaruni’s, Famous Novel.*

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## INTRODUCTION

Chitra Banerjee Divakaruni is an honor winning author, poet and instructor. Her work has been published in more than 50 magazines, including the Atlantic Monthly and The New Yorker, and her written work has been incorporated into more than 50 compilations. Her books have been converted into 29 languages, including Dutch, Hebrew and Japanese.

**Banerjee Divakaruni (2014)** A lot of Divakaruni's works manage the settler encounter, a critical subject in the mosaic of American culture. Her book Arranged Marriage, champ of an American Book Award, is an accumulation of short stories about women from India got between two universes.

## PLOT

Chitra Banerjee Divakaruni presents different consciousnesses as a personality that is in the middle of such oppositional states, portrayed by being neither instead of both. In The Mistress of Spices, the procedure of self-observation is the establishment of personality arrangement for the focal character Tilotamma (Tilo). As Tilo endeavors to characterize herself as South Asian and American, she builds up numerous consciousnesses that show themselves in both her encounters and her

consequent relationships with her racial and sexual personalities. While Tilo is living in America, she is unequipped for unadulterated self-observation, and can just observe herself through the eyes of everyone around her, abandoning her own particular self-seeing as an auxiliary and relatively negligible point of view. Tilo sees herself through the viewpoint of her encompassing society, in this manner prompting different and frequently clashing synchronous dreams of her personality Biswas,.

## ENCHANTMENT REALISM IN THE MISTRESS OF SPICES

The Mistress of Spices is the account of Tilo, a young Woman conceived in some other time, in a faraway place, which is prepared in the old craft of spices and appointed as a mistress accused of exceptional powers. Once completely started in a ritual of flame, the now unfading Tilo- - in the contorted and ligament body of an old Woman - heads out through time to Oakland, California, where she opens a shop from which she regulates spices as curatives to her clients. A startling sentiment with a nice looking outsider in the end constrains her to pick between the supernatural life of an undying and the changes of current life. Entrancing and mesmerizing, The Mistress of

Spices is a story of euphoria and distress and one unique Woman's supernatural powers.

Mistress of Spices is an account of a young Woman who is destined to poor guardians and viewed as a one who will again put her folks in hopelessness as they should pay settlement. In any case, she was sufficiently intense to topple the boss and turned into the ruler of privateers. She was not fulfilled and when looking for peace, she goes to an island where she is to end up the Mistress of Spices under the thorough preparing of First Mother.

The First Mother shows her alongside different girls about the Spices. These spices are later to be utilized to fix other people groups' hopelessness when given to them with the mystical serenades. When she manages to take in each one of those Special Powers, she is to run a Spice Store in Oakland. She is given the name 'Tilo'. Tilo ought to never leave the store, she ought to never utilize the powers for herself yet for others to help and last however not the minimum she ought not to reach any individual. As the story advances, readers find littler stories entwined where Tilo utilizes her powers to help other people. While helping other people, she is so taken into it that in a steady progression she begins defying the illegal norms laid for Mistresses. She defies guidelines as well as enables herself to begin to look all starry eyed at a forlorn American.

By wavering between Tilo's childhoods, her chance spent on the Island and the different stages of her life in America, Mukherjee inspires a physical response inside readers, making us encounter indistinguishable faculties of transient liminality and separation from Tilo herself feels. Tilo additionally feels unmoored spatially, for America is just a transitory place for her; it is her home just seeing that she is satisfying her obligation as a Mistress of Spices. The first occasion when that Tilo exits the solace of her store, she encounters an exceptional rush of aching for a place to call home:

*"I run my hand over the entryway, which looks so outsider in open air light, and I am struck by the sudden vertigo of vagrancy". It doesn't have a home in the customary and perpetual sense, and America is basically one point in the middle of her geographical migrations. Tilo has left the Island however realizes that she will some time or another arrival to it, to that place that is still "in the middle of" universes, yet remains the main area in which she feels the solace of belongingness. Tilo's feelings are an outrageous adaptation of the diasporic experience of space in which landmasses are isolated not by miles but rather by universes, where home does not exist with the exception of in the space of romanticizing memory.*

Frantz Fanon investigates the effect of adjusted space upon one's cognizance in the pilgrim setting; depicting the experience of existing in such a luminal

space as takes after: "Awareness of the body is exclusively a discrediting action. It is a third-individual awareness. The body is encompassed by an environment of certain vulnerability. A moderate piece of me as a body amidst a spatial and fleeting world such is by all accounts the composition. It doesn't force itself on me; it is, fairly, a conclusive organizing of the self and of the world authoritative on the grounds that it makes a genuine rationalization between my body and the world.

Tilo bonds with the old one and the other women who were in the island preparing to be mistresses. There on the island she feels sheltered and secure. When she lands in America in her flavor store she can sympathize with her woman clients superior to with her male clients. Despite the fact that she encourages all who go to her store independent of their sex, she can feel the torment of women like Lalita, Ahuja and Geeta as her own. Her comprehension of the women is communicated through the regularly female similitude of spices. In spite of the fact that she reaches out to male characters like raven, Haroun, Geeta's grandfather and Jagjit, she can't identify with them similarly. At the point when Tilo discusses the exercises she learnt on the island she says:

*"Above all else we figured out how to feel without word the distress of our sister, and without words to reassure them. Along these lines our lives were not different from those of the girls we deserted in our home villages"*

They take in this exercise of holding with other women by doing standard regular tasks like clearing and sewing. When she says that their life on the island of spices was the same as that of the village girls, the suggestion is that women for ages have learnt to bond with each other while learning household tasks. Female holding, along these lines, has dependably been backhanded and Tilo learns it an indistinguishable circuitous path from women everywhere throughout the world. **Archak, K.B. Manusmriti (2013)**

D.B Gavani remarked: : "Tilo or Tilotama, The Mistress of Spices is extremely a young woman who is required by the manages of the request to mask herself as an old woman, in this way complementing her a sexuality and prompting secrecy and limitation. She can't know about her own particular body" **Gavani, (2014)**

Raven trusts that Tilo has an elusive quintessence that makes her a real Indian when contrasted with the other young Indian women in the store. Tilo questions Raven's giving of validness, for utilizing the term true recommends that there is a sure key nature that is an essential for genuine Indian personality, an embodiment that Raven gives himself the capacity and power to judge as authentic. In contemplating Raven, Tilo says, "You

have cherished me for the shade of my skin, emphasize of my talking, and the curiosity of my traditions which guaranteed you the enchantment you never again found in the women of your own territory. In your longing you have made me into that which I am definitely not." Ashliman, **D.L. Folk and Fairy Tales, (2015)**

Similarly as her lower-class patrons endured the insults and scoffs of supremacist slurs, Tilo endures the sentiments of typification and exoticization that originate from Raven's Orientalism. However Tilo herself falls prey to a kind of invert Orientalism-she starts to see Raven as an agent of American culture. From the minute she meets him, she alludes to him not by name, yet rather as 'my American' and 'the American'. While Raven sees her as his Eastern intriguing dream, Tilo comes to consider him to be her token American darling. At the point when Tilo understands this, she imagines that the relationship must end since it was an affection that "could never have kept going, for it depended on dream of what it is to be Indian. To be American" **Bacchilega, Cristina, (2016)**

As Tilo travels through the labyrinth of American culture, she wants considerably more to see herself, to see her life through her own eyes instead of the points of view of others. Tilo's snapshot of "self-perception" happens after she doubts the disallowance of mirrors for Mistresses. "Here is an inquiry he never thought to ask on the island: First Mother, why is it not permitted, what cannot be right with seeing yourself"

Before she takes a gander at her appearance, Tilo chooses to drink an exceptional elixir, a creation whose power originates from the zest Makaradwaj, and is viewed as the "champion of time."

This mixture will change Tilo's body from that of the "old woman camouflage" she has been wearing since she landed in America, to a body of energetic beauty. Through the span of three days, Tilo's beauty increments as the layers of age peel away. "Presently I am prepared. She go to the back where [the mirror] holds tight the divider, expel the covering from it, Tilo who have defied an excessive number of guidelines to check. What number of lifetimes since she have investigated one. Mirror what you will uncover of myself" Tilo looks into the mirror, however does not see some extraordinary truth about character uncovered to her. Rather, she sees "a face that gives away nothing, a goddess-confront free of mortal imperfection. Just the eyes are human, slight."

Tilo's physical change speaks to the figment of the idea of a solitary "genuine character," for during the time spent endeavoring to uncover a genuine self, Tilo finds that she has lost every one of that was human about her. In her longing to see a bound together character free of the "mortal flaw" of logical

inconsistency, Tilo is looked with a reflection that is clear, the main trace of life dwelling in the eyes that gaze back at her. The delicacy and humanity of Tilo's eyes reflect her perusing of this minute, for when Tilo searches for solidarity, all she sees is the truth of the human condition reflected in her eyes. The logical inconsistencies that Tilo trusts make her slight are, incomprehensibly, the specific establishments of her character. **Banerjee, Debjani. (2015)**

#### **D. B Gavani remarked:**

*"The novel approves women's empowerment through explanation of their longing. Likewise with her heroes in the short stories, Divakaruni contends for acknowledgment of women's full control of their bodies. When Tilo is in contact with her sexuality, she can never again soothe others torments or even observe in to the future, however she can carry on with the life of the young woman. The Mistress needs to stifle herself all together that the woman discover her voice, kindred her craving and look for a character outside of that of a serving holy messenger. She should experience her domain, the wonderful, sorted out spices store, keeping in mind the end goal to satisfy want" (Gavani,)*

Tilo picks a name that can mean numerous things, a name that embodies the variety of her characters, the numerous consciousnesses that exist in her. Strikingly, 'Maya' is likewise an old Sanskrit name, and the juxtaposition of a name so illustrative of a social past with Tilo's present power recommends that Tilo still lives in the middle of circles, with opposing spaces and times containing the fairly questionable landscape of her reality. In naming herself, Tilo uncovers what she is made of: various consciousnesses that enable her to exist as not as South Asian or American just, but instead as everything in the middle of, carrying on with a life that traverses the unlimited boundaries of space and time and in which personality is loaded with the guarantee of interminable probability and endless development.

Enchantment authenticity in Chitra Banerjee Divakaruni's *The Mistress of Spicess – A Study*, *The Mistress of Spicess* has been considered and the investigation has uncovered a few cases of enchantment authenticity. The old woman in the island who bestows information about spices to Tilo is a case of enchantment authenticity. Tilo's transformation starting with one figure then onto the next is a case of magical authenticity. The characteristics of the flavor and their human shape are additionally signs of enchantment authenticity.

Mestizaje is both. Loomba advise us that post provincial examinations mediations the daringness of Colonial rulers, one of the most striking logical inconsistencies about expansionism is that it needs both to 'civilize' its 'others' and to settle them into

ceaseless 'otherness.' It is intriguing to take note of that the pioneer realms both fear and induce natural and also educated hybridities. Loomba advances two illustrations, geographically flung far off. One Colombian and the other is Indian from Indian subcontinent:

*An mid nineteenth century Colombian, Pedro Fermin de Vargas, really supported an arrangement of interbreeding amongst whites and Indians keeping in mind the end goal to 'Hispanicize' lastly 'extinguish' Indians. at that point Loomba, strangely enough, interfaces it with Macaulay's approach of English education in India, a class of people, Indian in blood and shading, yet English in taste, in conclusion, in ethics and in intellect. It had a mystery implying that the Indian can mimick yet never precisely duplicate the English qualities. The unending otherness has likewise been a basic space that goes up to be surfaced in Divakaruni's fictions.*

Divakaruni's poetry and fiction are a substantial appearance of the bi-social ethnicity in America confronting the difficulties of the risk of doubles disrupting the mosaic of hybridization. Divakaruni's three volumes of poetry, American Book Award-winning short story accumulation Arranged Marriage, and novels Mistress of Spices and Sister of my Heart are clubbed together to center around the hub of Indian women battling with social shackles. Conceived in Calcutta with her post high school life in America, Divakaruni has now been known as a noteworthy South Asian American author today, investigating the confrontation amongst pilgrim and indigenous powers to a core of neo-imperial power that plays out in these short stories portrayed as the stories of social hybridity.

Having a place with the gigantic convergence of Asian American scholars has been a deciding element in forming out the body of works concentrating on the South Asian immigrants in America. A large portion of her stories, set in the Bay Area of California, manage the encounters of Indian immigrants in America. Chitra Banerjee Divakaruni's "Meeting Mrinal" is an investigation of the Indian life getting amalgamated in to the American life. In this story, Indian-conceived and recently divorced Asha readies a dinner for herself and her teenage child, Dinesh. Nourishment and cooking distinguish a focal subject encapsulating how far Asha has left from her typical wifely routine with regards to getting ready expand Indian dinners. Asha and Dinesh eat instant pizza and whatever leftovers of vegetables Asha can discover in her fridge. Dinesh regularly eats at Burger King, where he works. **Shah, Sonia (2014)**

Another part of the scene is that the limp and mildew covered vegetables that Asha finds in her icebox recommend the spoil that, unnoticed by Asha, had set into her marriage and that presently debilitates to contaminate what stays of her family life, her relationship with Dinesh. The comfort sustenance

and lifeless vegetables that she currently serves up, to some degree culpably additionally mirror the absence of time, consideration, and sustenance she is providing for her relationship with Dinesh. It is customary for an Indian spouse to cook complex suppers for her family and for the family to take a seat to eat together. Now that Asha's better half, Mahesh, has abandoned her for a younger white woman, Asha has left off cooking in the old way: "I've chosen that a lot of my life has just been squandered mincing and stewing and crushing spices."). Rather, she is investing her energy preparing for another all day job, which she will require as a single parent who is endeavoring to assemble an independent life. **Sheth, Manju. (2015)**

Divakaruni's center around the disappointment of marriage and single motherhood has organized around the psychosomatic shortcoming sustained by the Hindu rationality that keeps running in Indian families. For an Indian Hindu spouse, to get divorced and stay single is a mortification to the finesse of a woman's soul. In India a divorcee is looked downward on, and she can't talk about her own particular stresses and nerves hushing her wrath and dissatisfaction. The idea of divorce is essentially a thought imported from the west and it got the lawful status just in the post-Independence years. Divakaruni's Asha is a postcolonial item who has experienced a basic procedure of absorption and amalgamation in America to end up an effective worker. Be that as it may, her despairing is reminiscent of Srinivas in Kamala Markanday's novel, a South India Brahmin, who having lived in England for almost 50 years, getting confused as he feels confiscated of India, and abandoned by England, a totally nowhere man searching for a no place city **Siddique, Muhammad, (2015)**

Asha's spouse has abandoned her for a white woman which develops a racial enslavement in her mentality towards her significant other, she gets doubly muddled as she misses her Indian family bolster. The picture of the white woman in her brain is the picture of a provincial authority with which her significant other is related. In America, she falls into the irresoluteness between the colonized and the colonizer. There is no denying the way that the component of inner conflict is a signifier of the authority of imperialism. Fanon's male provincial subject moves from disempowerment and typification to revolt, Fanon does not utilize the analogies amongst race and sexual orientation to reconfigure female subjectivity. **Fanon (2013)**

Asha's powerlessness to transparently recognize the disappointment of her marriage is totally Indian in disposition. The Indianness develops further when Mrinal phones Asha, Asha can't disclose to her reality about her circumstance, and she rather keeps up the misrepresentation of a glad family life, full with respectable exercises for Dinesh. As a post pilgrim message, the story offers a moral story



of parameters by which the Indian family moves. It helps a Bengali Reader to remember Sarat Chandra who was a master story teller with a cruel study of kid marriages, position segregation and shameful acts to women. Be that as it may, Divakaruni does not deliberately uncover Sarat

Chandra as a wellspring of women's activist motivation; despite what might be expected, a considerable lot of her characters talk about Woolf as the spearheading western women's activist. Divakaruni goes further down in to the liquid mind of a feminine soul that can share the wounds of another woman's heart with no women's activist responsibility. She places it in a basic yet significant way:

*In the best friendships I have had with women, there is a closeness that is one of a kind, a sensitivity that originates from some place profound and primal in our bodies and does not require clarification, maybe due to the life-changing encounters we share- - period, childbirth, and menopause. Similar tragedies, physical or passionate, debilitate us: the treachery of a spouse or sweetheart, assault, bosom growth, the demise of a youngster who had become inside our body.*

Regardless of whether any of these strike us by and by or not, in the event that we know about it happening to a woman we love; we feel its existence like an electric stun along our own spine. Notwithstanding when we can't help contradicting each other, we frequently realize what the other will state before she shapes the words.

In Chitra Banerjee Divakaruni's "Meeting Mrinal," it comes to pass that for Asha, images of flawlessness are her torment, as well as her sustenance, adjusting for her own muddled and befuddled life.

## CONCLUSION:

The Mistress of Spices embraces a more develop auxiliary configuration keeping in mind the end goal to talk about the diaspora. Every part contains a little vignette around an individual, about a cultural encounter the stories are then twisted together through the novel the subtlest shades got and improvements portrayed. A Variety of cultural codes and icons are recognized as Tilo weaves her embroidered artwork of various lives and we as readers become ensnared in the lives of Jaggi, Ahuja's spouse, and Geeta, to give some examples.

Chitra Banerjee Divakaruni is a result of this postmodern soul. Her principal distraction, uncovered in her two novels The Mistress of Spices and Sister of My Heart, is to make a female universe out of the conventional male world. The male universe isn't by and large closed out. There is the undeniable push to connect the two. Yet, there is an

unmistakable endeavor at characterizing them as particular domains. The conventional geology is dismissed in The Mistress of Spices'. Tilo, the hero of The Mistress of Spices, figures out how to be a mistress on a distant island that can't be situated on a customary globe. The complexities of diasporic transactions are supported by inquiries of personality and Divakaruni's novel attempts to catch the subtleties that contest the cliché pictures of South Asians as model minorities and inconspicuous residents. The Mistress of Spices offers a nearby take a gander at a wide range of Indians living in the diaspora. Like in the composition of whom maybe the settler encounters has been one of cultural dispossession and material securing. Tilo, the serving heavenly attendant, is more concerned with the individuals who require her assistance. In continuum with the title, every part is named after a zest and talks about the trials and tribulations of an individual and the unique attributes of the spices. In this manner the reader gets a look into a scope of issues that encompass the life of the diasporic Indian.

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