

# Representing Magic Realism with Events and Details in Chitra Banerjee Divakaruni's The Mistress of Spices

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**Abstract –** *This paper is endeavor to see literature as some reality connecting things together with the utilization of English language as an essential methods for correspondence to split away with all hindrances with an attention on Indian Writing as a seed planted rather profound established during the British standard in India enabling it to blossom as an evergreen tree with fragrant blooms and fruits in such an approach to offer voice to the feelings of Indians in general and Indian writers in particular, who did significantly contribute a great deal to Indian literature in order to take it on the map of world literature with an emphasis on the commitment of the Trio M.R.Anand, Raja Rao and R.K.Narayan and to demonstrate how fantasies and magical realism. In this present technologically superfast world, where the snap of catches is changing the manner in which individuals think, plan and execute their works and live their lives, "computer generated reality", "surrealism", "hyper reality" are the terms in vogue. They are so regularly utilized wherever that they may not appear to be fanciful any more. Nevertheless, the fervor in superstitions, magic mysticism still prevails. India has consistently gotten the creative mind of foreigners as the place where there is shrouded secrets – it is seen as a "center point of astronomical vitality" and developing super power. The mystery of Ayurvedas, the assortment and depth in art forms like dance and music are similarly appealing as Kamasutra and Yoga. The conjunction of various religions, cultures, languages has consistently been a wellspring of awe. The celebrations, the rituals and the legendary significances keep the attraction alive. Historically significant monuments, the design and the cuisine beat the positioning of our nation over the globe.*

**Keywords:** Magic Realism, Reality and Fantasy, Magic, Mysticism

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## I. INTRODUCTION

Chitra Banerjee Divakaruni, achieved poet, 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 feelings on issues like male-female discrimination, underestimation, isolation, economic disparity, female infanticide, mysticism and furthermore age struggle which are portrayed delicately through her women characters particularly who have moved to foreign lands.

Chitra Banerjee Divakaruni, achieved poet, short – story writer, novelist, teacher, is sectioned among the main ten twentieth century woBasically a diasporic writer she contacts powerfully on the psychological injury which her courageous women experience particularly in an outsider land .She is a conspicuous Asian American whose roots were immovably grasped on the Bengali soil till her school days. She

gradually spread towards the American soil for her training and it was there that she achieved the blooming of her imaginative virtuoso through sheer diligent work, sacrifice and commitment. A portion of her encounters and scenes of her battle are excessively forced on her characters which loan credibility and a pinch of reality to the accounts. The voyage of her characters, their procedure of development is complicatedly followed from thwarted expectation, excess and uselessness. They grapple for their character and rise successful with the accomplishment of "acknowledgment of their self". Divakaruni's most noteworthy resource is her style since she is bestowed with a natural feeling of mixing reality and imagination, the past and the present, fantasy and convictions. men writers who have a solid a dependable balance in the contemporary scholarly scene. She is known for her solid feelings on issues like male-female discrimination, minimization, isolation, economic disparity, female infanticide, mysticism and furthermore age strife which are portrayed delicately

through her women characters particularly who have moved to foreign lands.

Chitra Banerjee Divakaruni utilizes the character of Tilo to intermix myth, fantasy and reality. The increased understanding of a human (Tilo) accomplishing the status of a God through the capacity to mend and resolve the issues identifying with achiness to visit the family, thwarted expectation, culture stun gives the magical quality. The capacity to anticipate the sufferings and to can possibly transform the tragedies into bliss makes a sentiment of amazement however with a pinch of exaggeration.

Lately, the idea of magic realism has risen as a sub-class because of its prominent use as a leitmotif in contemporary novels while topics of myth and culture are historically utilized from old occasions. The creator has given it a fluctuated structure from another measurement. It explains how these are identified with each other and offers novelty to her novels. Divakaruni has utilized for the most part dream as a system to extend the magical components in her novels. The magical happenings in dreams of the heroes work out as expected throughout everyday life. In her novels, the lifeless things like exceptional snakes, flavors, conch can talk, and they converse with the heroes like a human. The novelist has regarded them as though they have life and knowledge. The characters do not uncertainty or question yet acknowledge, converse and answer to them. She has in this way blended magic with realism.

Chitra Banerjee Divakaruni restores the long overlooked Indian myth, conviction, custom, culture and even dreams, which are so essential for existence, which in reality is just a mixture of all in magic realism. Notwithstanding, as the novel advances, the fantasy component lessens and the sensible component ends up prominent. Divakaruni changes antiquated Indian legends and rethinks the myth. Her examination included Bengali people stories, 2 Indian myths, oriental magic and furthermore the worker experience. Socially and socially situating herself as a migrant Indian, the heroes either acculturates nor acclimatizes yet simply adjust or modify with life around her, without changing or transforming herself.

The mythic framework of her novels adds to the creation of a female universe. The world of myth is essentially ladylike in nature rather than 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 ladylike world where women salvage other women without anticipating support from the men. She utilizes myth not just as a hold to connect herself with India yet additionally to rethink giving up Indian women. Demythification is a principle subject in magical realism. Divakaruni utilizes the myths and generalizations encompassing

the Indian women, which she deliberately investigates after her movement and embarks to address and deconstruct. For example, one of the myths that Divakaruni investigates is the myth of widowhood. The general public, which is characterized by men, despises women whose spouse is dead: Young or old the widow turns into an asexual, marginalized being who portends ill omen.

The extravagance and true learning of Ayurveda comes helpful to Divakaruni's salvage. She uses her skill on spices and their helpful advantages. She offers a knowledge into the fortune of the India's antiquated routine with regards to utilizing herbs, spices and sauces which give alleviation from basic cold or avoid insidious and even determination complex issues dependent on connections, jobs and different protections. Divakaruni through Tilo typifies such an element of, that female mind which exhibits that women have an innate power and potential to heal, to cure, to nurture and to protect. As indicated by A Handbook of Literary Terms by M.H.Abrams.

"The term magic realism, initially connected during 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, just as 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 consistently moving example, a strongly carved realism in speaking to ordinary occasions and subtleties together with phenomenal and fanciful elements, just as with materials got from myth and fairy tales."

The most recent expansion to the rundown is the Indian Diasporic writer Chitra Banerjee Divakaruni. Divakaruni's style and system sets her significantly better than the rest. Her narrative skill gives the perusers a chance to get into the psyche of the character and experience the feelings and feelings. It was Divakaruni's style that overwhelmed the literary world as she made her presentation as a novelist in 1997 with the publication of *The Mistress of Spices* (in spite of the fact that she had started composing sonnets and short stories before her entrance into the class of novel composition and furthermore had an eager readership).

The utilization of magic realism can be viewed as probably the best component for her accomplishment in this classification of novel composition. Her novel got rave audits as she fabulously made a world of riddle and reality and moved the perusers into the place where there is mysticism and magic; which is synonymous with India. Magic realism, which presently is generally comprehended as a literary kind (however had its underlying foundations in painting) likewise connected to film and visual arts is an off shoot of Post Modernism. As the name means, Magic

realism is the mixing of magic and reality with the utilization and help of people tales, fairytales, fables, mythologies, legends, epics which could have a place with one's culture or that which is obtained from around the globe.

A straightforward case of the utilization of magic realism is the nearness of one character carrying on with his/her life on the other side of a typical life expectancy and is one who lives all through many ages and significantly assumes a pivotal role in the advancement of the story. In such a circumstance, magic realism is utilized through such a character. Another model could be the utilization of a real occasion or scene as a setting and punctuated with elements of magic and fantasy as utilized by Salman Rushdie in his mega effective novel, *Midnight's Children*, which earned him Booker of Bookers. Rushdie mixes history with mythology with a significant political achievement (India's Independence) and a few scenes of his own lives to devise the magical world, which is innovative yet seemingly real, and true, which can be clarified as genuinely the pith of magic realism.

The paper here focuses on the utilization of magic realism in Chitra Banerjee Divakaruni's *The Mistress of Spices*. Magic realism is mixing of reality with fantasy or imagination with the utilization of old stories, fables, and mythological stories in such a way which catches the vibe of the group of spectators regardless of knowing reality. It is done to produce either a sentiment of stunningness or marvel or simply to escape from reality and discover some freshness from dullness. The focal character Tilottama (shortened as Tilo) conceived as Nayan Tara, (star of the eye) additionally means Star-diviner was Destiny's youngster who could predict the fate of her kin in some remote village in India. She stood out of the privateers who re-initiated as Bhagyavati, Bringer of Luck and removed her from her folks to utilize her powers for their glory and fame. They pillaged, plundered, and amassed wealth with the powers of Bhagyavati, the alchemist the privateer queen. She is baffled when the privateers abuse her powers. The ocean snakes act the hero when she approaches one of the five elements-Water. At that point magically they show up and remove her.

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 aches to achieve the prohibited island. The snakes ask her to live with them and become their "Sarp Kanya" (wind lady) however as ordained, she goes to the island and turns into the "Mistress of Spices". The principal sentence the novel starts with, hits the note with the perusers "I am a Mistress of Spices. I can work with the others as well. Mineral, metal, earth and sand and stone however the spices are my affection".

An unmistakable sign of the aim of the writer to move the perusers to an alternate world is obviously apparent through the character who presents herself as Tilo, named after the zest of sustenance "Til" - Sesame seed. It is critical to note here that the substance of the novel is separated into 15 parts and every section of the novel is named after a zest. The basic spices that are utilized in ordinary Indian cooking like "Turmeric", "Cinnamon", "Fenugreek", "Asafoetida", "Fennel", "Ginger", "Peppercorn", "Kalo Jire", "Neem", "Red Chili", "Makaradwaj", "Lotus Root", "Sesame". The first and the last section are named after the character-the primary part is "Tilo" and the last part peruses as "Maya". The whole novel depends on the transformation of Nayan Tara to Bhagyavati to Tilo to Maya... with the spices going about as the impetuses.

The novel on the shallow front may appear a cuisine book being isolated into names of spices, yet the magic lies in their utilization. The mistress of spices (Tilo) controls every one of the spices, converses with them, manipulates them to heal, to protect, to support. She experiences a decontamination procedure at the "island of the spices" under the vigil of an exacting "First Mother" who prepares her and causes her to experience serious starkness and an actual existence of hardship without fundamental solaces. She is made to take the pledge of chastity, sacrifice the delights of body and requested to wear a body of a run down, old woman. When she finishes her filtration procedure as referenced in her demonstration of hopping into the "Shampati fire", she without a doubt takes the perusers to an alternate world. Indians who know about mythological stories would realize that "Shampati" is the "winged animal of myth and memory". This is an emblematic reference from mythology to add realism to the magical transformation. Tilo is moved to a Spice Store in Oakland, California selling Indian Spices. With her clairvoyant powers she gets an understanding into the lives of individuals particularly the ethnic minority from her country who stand up to issues of achiness to go home, having a place, social clash and different feelings identifying with the exile network. A portion of the significant lives she transforms with the power of her spices are as the characters Haroun (the cab driver) and the young man Jaggi (Jagjit-champion of the world) who dissimilar to his name, unexpectedly can't discover acknowledgment in their territory of survival/dreams-America. He is viewed as an oddball and grapples to discover an a dependable balance. Tilo tucks the cinnamon stick in Jaggi's turban (which is mandatory for a Punjabi). Cinnamon – "Companion Maker", "Destroyer of foes", "to give quality" – quality not exclusively to the body, however to the mouth. Jaggit gets the quality expected to make his voice audible against atrocity and bullying against his kindred companions in America. How magical the inclination is made – the

exiles all around the globe would need to utilize Cinnamon!

The woman character whose predicament hangs out in the novel is Lalita, alluded as Ahuja's significant other is an agent of dominant part of the individuals who are vulnerable in an injurious marriage. Tilo utilizes the zest "Fennel" therefore she escapes from a real existence of conjugal assault and violence. At the finish of the novel when Tilo gets a letter of appreciation from her she says, "In the interim, I will pound almond and chyavanprash for mental strength and physical and set it outside the entryway for the breeze to convey to the woman-house where you pause." Here, the utilization of one of the five elements of the Earth – Wind vitality, again features magic realism.

The defining moment of the novel is when Tilo in a split second fancies for Raven whom she calls as "My American". Raven is additionally at the same time captivated by her excellence, can look past her physical appearance and appear to comprehend her magical powers immediately. He trusts his own story to Tilo and feels that she could enable him to release the mystery power, which he should acquire yet neglected to do as such. This reality adds a mysterious quality to Raven's characterisation too. Tilo is conflicted between want and obligation for the mistress should live just for other people and not enjoy any worldly joys.

Tilo is so overpowered by her attraction for Raven that she utilizes the flavor "Makaradwaj" - "The King of Spices", "The Conquer of Time", to transform herself into a wonderful lady, to encounter her shrouded want which eventually is the sexual association of two lovelorn spirits. Chitra Banerjee Divakaruni has best used magic realism here when like Cinderella, Tilo transforms herself for a night from an old run down woman into a curvy, supernatural, great "apsara" in a white froth like dress (which the American had talented her), smoothly streaming her abdomen line emanating floral aroma and Raven couldn't accept his eyes and could just say, "I had not hoped against hope such excellence. I don't set out to touch it."

The effect of the transformation was heavenly and magical!

Another emotional turn of occasion which can be referenced is when Tilo attempts to bounce into the Shampati's Fire after her as far as anyone knows pollution of her body (like the possibility of Sita in Ramayana, who experiences refinement through "Agni Pariksha") she ends up in Raven's lap. The Spices appear to have excused her and enabled her to carry on with her very own real existence. She finally gets herself a name "Maya" which is proposed by Raven. "Maya" itself implies illusion, spell, and charm. Maya is magic and magic realism embodied!

The magic, the mysticism and the secret of the spices at last discovered its group of spectators in the world of film. The Mistress of Spices was made into a motion picture of a similar name in 2005. Coordinated by Paul Mayeda Berges with Bollywood on-screen character Aishwarya Rai Bacchan and Hollywood entertainer Dylan McDermott ahead of the pack, the motion picture did not get much group of spectators. The novel then again gotten rave surveys because of the sheer poetry and excellence of words.

## II. CONCLUSION

The magic realist writer as often as possible snaps the peruser of the security of his examining life, using various systems; in this way exhibiting all consistently and typical things and occasions with increasingly significant ramifications and in this manner an emanation of mystery which incapacitates the peacefulness of essential and guiltless things. Consequently the normal and standard things and occasions are changed into the astonishing and the unreal. In this methodology, existence are given deformed ideas adequately fit to give the peruser a fantastic awe and a shock. Reality is moreover given another definition i.e: this reality consolidates the extraordinary and the intelligent rule. Magical realism stretches out and orchestrates the certifiable to incorporate fantasy, magic and the other extraordinary wonder in nature or experience which European realism maintained a strategic distance from: magic and the magical are not general: they are develops of explicit social, religious or ethnic setting. Chitra Banerjee here presents a world she thinks about in his own particular social and mental point of view of which standard perusers may not be familiar with.

Magic realism as manipulated in Chitra Banerjee ends up being a sensible artistic mode to pass on the strains that exist between dissimilar social orders and unmistakable perspective on reality. It is colossal the manner by which the magic realist record works by between weaving the otherworldly with basic consistently occasions. It furthermore reflects in the language of depiction the experience of two social orders and two limiting impression of reality. The novel Mistress of Spices finishes up with a mix of culture on the hero's terms. Ruth Noriega Sanchez in his Challenging Realities: Magic Realism in Contemporary American Women's Fiction furthermore opines that magical realism can fill the openings by recouping the bits of voices and pictures of the ignored and subsumed narratives of the other from the point of view of the colonized. All these make magic realism an extremely strong post-pilgrim account contraption in fiction.

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