

## CHITRA BANERJEE DIVAKARUNI: RAISING VOICE OF WOMEN

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### ABSTRACT

*Chitra Banerjee Divakaruni is an Indian-American writer, artist, and the Betty and Gene McDavid Professor of Writing at the University of Houston Creative Writing Program. This paper reviews about the books Chitra Banerjee Divakaruni. The paper also focusses on present of picture of women in his works.*

**Keywords:** *Chitra Banerjee Divakaruni, Jaya ,Sita.*

### Introduction

Chitra Banerjee Divakaruni is an honor winning and smash hit writer, artist, lobbyist and educator of composing. Her work has been distributed in more than 50 magazines, including the Atlantic Monthly and The New Yorker, and her composing has been remembered for more than 50 collections, including The Best American Short Stories, the O.Henry Prize Stories and the Pushcart Prize Anthology. Her books have been converted into 29 dialects, including Dutch, Hebrew, Bengali, Russian and Japanese, and a significant number of them have been utilized for grounds wide and city-wide peruses. [1]



**Fig. 1: Chitra Banerjee Divakaruni**

A few of her works have been made into films and plays. She lives in Houston with her significant other Murthy and has two children, Anand and Abhay. She loves to associate with perusers on her Facebook page and on Twitter (@cdivakaruni). [1]

Brought into the world in Kolkata, India, she went to the United States for her alumni contemplates, getting a Master's certification in English from Wright State University in Dayton, Ohio, and a Ph.D. from the University of California, Berkeley. [1]

To bring in cash for her schooling, she held numerous random temp jobs, including looking after children, stock in an Indian store, cutting bread in a pastry kitchen, and washing instruments in a science lab. At Berkeley, she lived in the International House and worked in the eating lobby. She momentarily lived in Illinois and Ohio, however has gone through the vast majority of her time on earth in Northern California, which she frequently expounds on. She right now lives in Houston, Texas, which has started to show up in her composition. Divakaruni educates in the broadly positioned Creative Writing program at the University of Houston, where she is the Betty and Gene McDavid Professor of Creative Writing. She serves on the Advisory leading body of Maitri in the San Francisco Bay Area and Daya in Houston. Both are associations that help South Asian or South Asian American ladies who end up in harmful or abusive behavior at home circumstances. She served on the leading group of Pratham, an association that instructs oppressed kids in India, for a long time and is as of now on their emeritus load up. [2]

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Divakaruni has passed judgment on a few esteemed honors, for example, the National Book Award and the PEN Faulkner Award. She is, herself, the champ of various honors, including the American Book Award. [2]

Two of her books, *The Mistress of Spices* and *Sister of My Heart*, have been made into motion pictures by producers Gurinder Chadha and Paul Berges (an English film) and Suhasini Mani Ratnam (a Tamil TV sequential) separately. A short story, "The Word Love," from her assortment *Arranged Marriage*, was made into a bilingual short film in Bengali and English, named *Ammar Ma*.

Indian-American creator Chitra Banerjee Divakaruni has as of late distributed sonnets, short stories, and books, all of which for the most part center around comparable subjects: the jobs of ladies in India and America; the battle to adjust to better approaches for life when one's social practices are in struggle with new social assumptions; and the intricacies of adoration between relatives, sweethearts, and companions. Divakaruni's work is frequently viewed as semi self-portraying as the majority of her accounts are set in California close to where she resides, go up against the settler experience—explicitly, of Indians who get comfortable the U.S.— and assess the treatment of Indian-American ladies both in India and America. Divakaruni is additionally a manager of two collections, *Multitude: Cross-Cultural Readings for Writers* and *We, Too, Sing America: A Reader for Writers*, that incorporate stories worried about comparative issues. [3]

Divakaruni's volumes of verse, *Dark Like the River*, *The Reason for Nasturtiums*, *Black Candle*, and *Leaving Yuba City*, each extraordinarily address pictures of India, the Indian-American experience, and the state of youngsters and ladies in a man centric culture. Additionally investigating the connection between artistic expressions, Divakaruni composes verse enlivened by compositions, photos, and films. Also, as in her books, she zeros in eagerly in her verse on the encounters of ladies seeking after personalities for themselves. [4]

#### Books by Chitra Banerjee Divakaruni

- **Before We Visit the Goddess**

There is something energizing about watching the bits of a riddle become all-good, regardless of whether you are not taking the genuine actions. Also, there is something fulfilling about seeing characters in an original you have developed to adore gotten more than you had trusted. In *BEFORE WE VISIT THE GODDESS*, Chitra Banerjee Divakaruni's sixteenth novel, four ages of one family pass on the misfortunes and misinterpretations of one mother to her girl, to her little girl, to her girl. [5]

The story starts with the choice of Durga to push her little girl, Sabitri, into getting schooling, something she, when all is said and done, had consistently needed. This jump toward another life, as Divakaruni advises us, starts with a plate of sweets. Durga was unbelievable in her town for sweet treats served at gatherings, weddings and family suppers, and her virtuoso at cooking had given her some store with the high society. She shrewdly persuades a wealthy, self centered lady in Kolkata to pay for Sabitri's school as long as she procured passing marks. Sabitri subsides into homework and an extremely confined life, and she additionally goes gaga for the youthful child of her promoter. Tragically, Sabitri misconstrues numerous things, and she is immediately excused from the circumstance with nothing however a handbag of her old clothing..

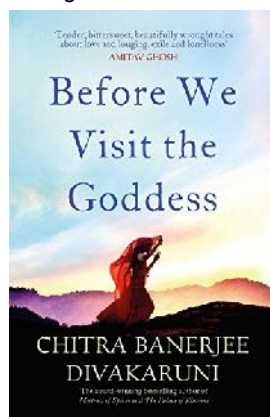


Fig. 2: Before We Visit the Goddess

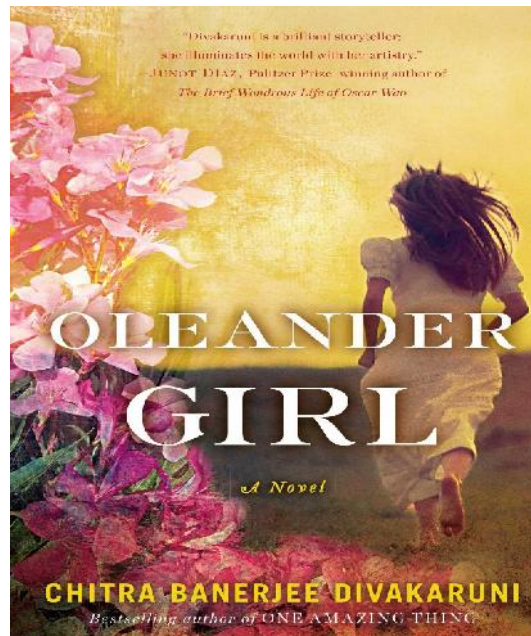
"A totally fulfilling end doesn't occur that often - - and an astonishing and contacting finishing is much more uncommon. Divakaruni permits the last segment...to be both lavishly enthusiastic and edifying." [5]

This humiliating disappointment shapes her life, and a disclosure of who she was before she hitched and turned into a darling spouse and mother shapes the existences of her girl Bela and granddaughter Tara. Divakaruni weaves the close past with the far off past and carries us to the present, all in a couple of parts traversing more than 50 years. She underlines the uncommon significance of legacy and family stories, rehashing the axiom Good girls are lucky lights, lighting up the family's name. Evil little girls are troublemakers, darkening the family's fame. The reality of this idiom is reflected in the connections among Sabitri, Bela and Tara. [6]

Through an assortment of characters communicating over numerous years, including a young fellow whose darling left him since it simply didn't feel right, Divakaruni asks us: "What is more agonizing? The lost past or the runaway future?" When Tara should go with a heading out Indian to a Meenakshi sanctuary in Pearland, Texas, the visitor appeases the old minister by guaranteeing her as an individual from his own family. She is astounded yet finds she required that association. "Without a birth diagram, how might you know who you truly were? Afloat in the universe, how might you explore your life?" Divakaruni additionally welcomes us to envision if a vanishing entertainer even matters. N.B. he does. A totally fulfilling end doesn't occur that often - - and an amazing and contacting finishing is considerably more uncommon. Divakaruni permits the last section, "A Thousand Words: 2020," to be both lavishly enthusiastic and illuminating. [6]

- **Oleander Girl**

In American Book Award champ Chitra Divakaruni's new novel, *Oleander Girl* (Simon and Schuster), a young lady from a recognized and conventional Bengali legacy falls head over heels for a man from a nouveau-riche business family in Kolkata, a city slammed by the conflict between the old and better approaches forever. Near the very edge of marriage, she will find a privileged bit of information which will stir up her ability to be self aware, cause her to put off her wedding, and actuate her on an excursion to America that will at last change her in manners she can't envision. Set in 2002, in the loaded universe of post 9/11 America and in an India destroyed by the Godhra Riots, *Oleander Girl* is an assessment of the results of prejudice and the expense of want.[7]



**Fig. 3: Oleander Girl**

Cherished by pundits and perusers, Chitra Banerjee Divakaruni has been hailed by Junot Díaz as a "splendid narrator" and by People magazine as a "gifted map maker of the heart." Now, Divakaruni gets back with her most holding novel yet.

Stranded upon entering the world, seventeen-year-old Korobi Roy has partaken in a shielded youth with her revering grandparents. However, she is pained by the quietness that encompasses her folks' demise and sticks wildly to her solitary legacy from them: the adoration note she found in her mother's book of verse. Korobi dreams of one day discovering an affection as powerful as her folks', and it appears to be her desire has worked out as expected when she meets the enchanting Rajat, the solitary child of a high-profile family.

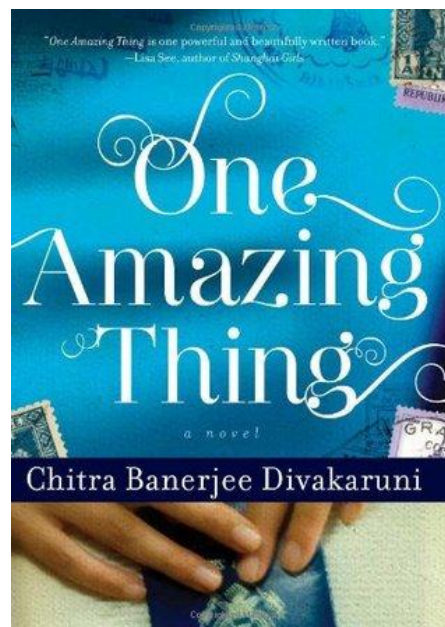
Be that as it may, not long after their commitment, a respiratory failure kills Korobi's grandfather, uncovering genuine monetary issues and an overwhelming mystery about Korobi's past. Broken by this disclosure and by her grandparents' selling out, Korobi embraces a valiant hunt across post-9/11 America to track down her actual character. Her emotional, often frightening excursion will, eventually, push her into the most troublesome choice of her life.

- **One Amazing Thing**

Distributed in 2010, author and artist Chitra Banerjee Divakaruni's *One Amazing Thing* recounts the account of nine individuals from different foundations who become caught inside the visa office of the Indian Consulate after a significant quake hits. As they trust that help will show up, every individual takes a divert recounting a story from their own life, often uncovering sentiments or stories already unshared. Told in third-individual viewpoint according to the perspective of each character, Divakaruni makes a story that gives interesting perceptions from every individual while likewise commenting on the comprehensiveness of humankind.

Late evening in an Indian visa office in an anonymous American city. Most clients have gone back and forth, yet nine individuals remain. A punky youngster with a surprising gift. A privileged Caucasian couple whose relationship is deteriorating. A youthful Muslim-American man battling with the aftermath of 9/11. An alumni understudy frequented by an inquiry concerning love. An African-American ex-trooper looking for recovery. A Chinese grandmother with confidential past. What's more, two visa office laborers very nearly a two-timing issue. [8]

At the point when a tremor tears through the evening calm, catching these nine uncontrollably singular characters together, their concentrate first shocks to an aggregate battle to endure. There's little food. The office starts to flood.



**Fig. 4: One Amazing Thing**

Then, at a moment when the psychological and Then, at a second when the mental and passionate pressure appears to be almost a lot for them to bear, the youthful alumni understudy recommends that each tell an individual story, "one amazing thing" from their lives, which they have never told anyone. As their astonishing accounts of sentiment, marriage, family, political disturbance, and

self-disclosure unfurl against the criticalness of their desperate conditions, the novel demonstrates the extraordinary power of stories and the importance of human articulation itself. One Amazing Thing (Hyperion) is an enthusiastic creation about endurance and about the motivations to endure. [9]

- **The Mistress of Spices**

Every part in THE MISTRESS OF SPICES is named for an alternate flavor, and as you read the novel, you come to comprehend the profound association between the section headings and their subjects. For spices have mystical powers, however they should be utilized accurately and cautiously with the end goal for them to work.

Conceived revolting and undesirable in a little town in India, Nayan Tara (later renamed Tilottama or Tilo) is disposed of by her family for the wrongdoing of being conceived female. She hurls herself on the benevolence of the legendary sea snakes, who convey her to the Island of Spices. There she is started into the sisterhood of Spice Mistresses who are conveyed into the world to help other people.

At the point when she turns into an undeniable Spice Mistress, she is changed into a twisted, joint elderly person, and shipped off Oakland, California where she runs a minuscule store called the Spice Bazaar. However long she follows the ordinances of her coaches on the island, and utilizes the spices just to help her clients (and never out of nothing but selfishness), her powers do something amazing. [9]

However, she starts to revolt, and becomes associated with the existences of her customers. She becomes hopelessly enamored with a young fellow who comes into her shop, and is in the long run compelled to pick between a powerful, undying life and the changes of a presence in present day times.

"Divakaruni's prose is as lushly colorful as a closetful of saris,  
perfect for this airy, witty contemporary fairy tale."  
—ENTERTAINMENT WEEKLY

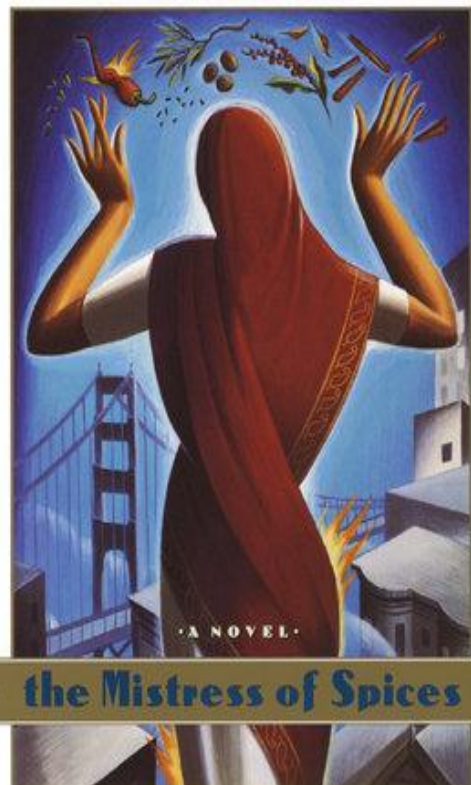


Fig. 5: The Mistress of Spices

### Devdutt View to Women

Ladies are depicted as the most noticeable images of the hazardous disjointedness emerging out of the dwelling together between societies. Gone are the days when ladies assumed the part of manikins in the possession of male closed-minded world. At the beginning of the 21st century, it has been seen that lady has come to lime-light by splitting ceaselessly every one of the shackles of man centric set up. Chitra Banerjee Divakaruni has demonstrated her grit as one of the most productive and vociferous voices of Asian American Immigrant ladies. She centers around the diasporic Indian ladies got between two restricting world. They end up in an in between state, attempting to cut out characters of their own. changes in their lives. Chitra Banerjee Divakaruni has changed, peripheral ladies into new Icon of Independence in her books and demonstrates that ladies are equipped for limiting the local area. The Indian ladies have been addressed as powerful female subjects who appear to pose troublesome inquiries about their personality, selfhood, and familial and social job even as they endeavor to re-record their selves locally, history and society. [10]

### Conclusion

In last we can say that Chitra Banerjee Divakaruni as a authors who highlighted women issues and portray the liberalized women contributed for women empowerment..

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