

A STUDY OF FEMINIST CONCERN IN THE NOVELS OF CHITRA BANERJEE DIVAKARUNI

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ABSTRACT

Feminist Criticism started as a sort of upset against the traditional literary criticism. It was male focused that thought about women's writing as substandard. A criticism advocates equivalent freedoms for women in a political economic, social, psychological, individual and esthetic sense. On the thematic level, the feminist peruser should identity with female characters and their interests. Elaine Showalter starts her piece on feminist writings by saying that feminist criticism can be separated into two particular assortments. The principal type is worried about the women as a peruser of male created literature. She calls this first type of feminist criticism as Feminist critique. The second type of feminist criticism is worried about the women as the maker of texts, literature by women. The current paper highlights the feminist concern in the novels of Chitra Banerjee Divakaruni

KEYWORDS

Feminist, Women, Diaspora

INTRODUCTION

The writers of the Indian Diaspora have written with regards to different intricacies looked by them in their works. Chitra Banerjee Divakaruni is an Indian American writer. She was brought into the world in India yet later on moved to America. She is most popular for an innovative classification called otherworldly authenticity. Her significant works incorporate The Mistress of Spices (1997), Sister of My Heart (1999), The Vine of Desire (2003) and The Palace of Illusions (2009). She is known for her cautious investigation of the migrant experience, particularly that of South Asian Women.

Many Indian women writers like Jhumpa Lahiri, Kiran Desai and Chitra Banerjee Divakaruni have investigated female subjectivity and the image of new women and their battle for their identities. "Divakaruni is certainly not a feminist in the sense her interests were simply humanitarian".

Chitra Banerjee Divakaruni an exile writer, pictures Indian womanhood how they are treated by men in their lives. She demands this theme in her novels, sonnets and brief tales. Divakaruni's the novelist was enlivened by Panchaali's Character in the wake of paying

attention to the story of the Mahabharat in her adolescence. Divakaruni's *The Palace of Illusions* mirrors Draupadi's sufferings in Divakaruni's perspective. It retells the epic Mahabharat's story. The novelist remakes the story of Mahabharat in her novel *The Palace of Illusions*.

The Palace of Illusions returns us to the universe of the Indian epic *The Mahabharata* - a period that is half history, half myth and completely mysterious. Chitra Banerjee through her narrator Panchali, the spouse of the incredible five Pandava brothers, provides us with an uncommon feminist translation of an awe-inspiring tale.

Divakaruni's inbuilt inclination towards the upliftment of the female sex appears to have persuaded her to write the antiquated epic *Mahabharata* according to a female perspective. While the mythic story gives Panchali an optional personage, Divakaruni in her retelling with an advanced curve puts her at the focal point of her account.

The novel is written in first individual with Panchali as the speaker. The novel follows Panchali's life, starting with her mysterious birth in fire as the little girl of ruler Drupad. Brought into the world from the fire, it was forecasted before her introduction to the world that she will shift the direction of history.

Her patriarchy-confirmed name Draupadi, which implies Drupad's little girl is only the start of the sex put together limitations forced with respect to Draupadi in her father's palace. Panchali who arises as a searing character additionally allegorically gives a perspective on the male ruled world.

The existence of Draupadi, a commended woman character of old India, nearly mirrors the advanced free woman who turns into the voice of her own. From the extraordinary soothsayer Vyasa's variant to Chitra Banerjee's, one can see amazing contrasts. It is the assurance and determination in Draupadi, the spirit to battle bad form and her diversity that makes her the most mysterious and glorious woman for all ages.

FEMINIST CONCERN IN THE NOVELS OF CHITRA BANERJEE DIVAKARUNI

Feminism as a theory in the assessment of literature was well under way by the last part of the 1960s. It is an endeavor to portray women's insight as portrayed in different sorts of literature. It questions the oppression, control, male centric attitudes and male translations in literature. In additions it challenges traditional and cliché male thoughts regarding

women and their part in society. Feminism has voyaged a significant distance. Divakaruni having a profound comprehension of feminism writes her magnum opus *The Palace of Illusions* giving new bits of knowledge to comprehend and decipher the occasions of Mahabharata.

The brief tale collection, *The Unknown Errors of Our Lives* is gotten between the convictions and traditions of their Indian heritage and those of their or their youngsters' new country, the United States. The majority of them portray life East and West perspective.

The issue of assimilation is deftly managed in *Mrs. Dutta Writes a Letter*, a story in which widow finds that her antiquated ways are an embarrassment to her little girl in-law. A youthful American woman's pilgrimage in Kashmir is the subject of *The Lives of Strangers*. Miscommunications and removing in a brother-sister relationship is the theme of "The Intelligence of Wild Things."

The Mistress of Spices is the principal novel of Divakaruni which blends wizardry and authenticity. Tilo is a mystical figure who runs a supermarket and utilizes spices to keep customer defeat hardships. Yet, when she goes gaga for Raven, a Local American, she is stood up to with her own desire to be content and to help other people through the sorcery of spices.

Chitra Banerjee Divakaruni depicts the worker women's battle for identity through the hero Tilo's quest for her identity. The book has a mystical quality as it manages the practical universe of 20th century America and the immortal one to myth and enchantment. It is a delightful novel which pictures the dreams, desires, expectations and assumptions.

Divakaruni's subsequent novel is *Sister of My Heart*. In this novel, two cousins, are united by predetermination to be brought into the world on that very night in a similar home. They share delights and agonies of one another with brimming with close love and fondness. It is an enthusiastic novel with regards to a relationship between two cousins Sudha and Anju.

Sudha is beautiful while Anju isn't. They develop into womanhood however their destinies stay consolidated. Sudha is delicate and calm; Anju is defiant and questions the traditions. When because of an adjustment of family fortune, the young ladies are encouraged into arranged marriages. One goes to America, while the other remaining parts in India. After their marriages, the battle begins in both their life.

Here once more, Divakaruni shows America as the place that is known for trust and guarantee. While India is the land, they should spurn for great. The language of the novel is figurative and sexy.

Queen of Dreams is a story of Rakhi, a youthful craftsman and separated from mother in Berkley, California. She battles to keep her balance with her family and with a world in disturbing transition. Her mother has an exceptional force of deciphering dreams and guides other through their destiny. This endowment of vision captivates Rakhi yet additionally detaches her from her mother. She aches for something that may bring them closer. After her mother's demise, she peruses her fantasy journal that opens the since a long time ago shut way to the past.

The Palace of Illusions has another life added to the epic Mahabharata through which Divakaruni has given voice to Panchali. The novel is definitely a feminist writing in which myths are revisioned, revamped and retold according to a female perspective. The focal point of this novel is on the internal existence of women.

Traditionally, Draupadi has not been given the significance she is expected. Many accept that it was her unshakable activities that achieved the annihilation of the Third Age of Man and she is known to be Kritya one who carries destruction to her group.

In any case, Divakaruni creates some distance from such understandings to give another point of view toward Panchali. The story procedure of Chitra Banerjee is quite not the same as the first epic. She has woven myth into the design of the novel. This procedure can be definitively told as the story within a story.

DISCUSSION

In old days, woman ought not head outside and she ought not literate. She needed to do just her domestic works. She needed to live for her folks, spouse, and kids. She forfeits herself for her relatives. She had no privileges similarly with men.

"Feminist Criticism turned into a prevailing power in western literary examinations in the last part of the 1970's, when feminist theory all the more extensively imagined was applied to phonetic and freedom matters. Since the mid 1980s, feminist literary Criticism has created and differentiated in various ways and is currently characterized by a worldwide viewpoint.

The Palace of Illusions loans to feminist translation as whole novel is described by Draupadi being a noticeable character in Mahabharata, it isn't just the record of her own life yet the novel gives her interpretation of many occurrences wherein she arises out to be a strong character.

Chitra Banerjee Divakaruni has brought up new issues about the old text of Mahabharata. She has provided us with the comprehension of significant occasions of the epic according to a female perspective and in this way the novel isn't just unique yet additionally a significant feminist text which gives another point of view to the identity of Panchali.

Divakaruni has not endeavored anything new which was not there in Vyasa's Mahabharata yet the epic has reshaped so that it requests to the cutting edge peruser. No new character has been acquainted with made this epic compelling.

Draupadi doesn't argue just for outward equality for women. She can't help contradicting the possibility that woman's obligation is to offer petition when their fathers, spouses, brothers or children do battle. She has discovered a few similarities among herself and Karna based on odd births of the two of them.

She ached for him however enthralled of Krishna's words she manhandled Karna in the gathering of the rulers yet later on she lamented her doings. She put the laurel into Arjuna's neck and begun her journey with him and with this her concerns expanded by an extraordinary number, however she battles it all with incredible courage.

Chitra Banerjee has depicted the ladylike sensibility in her works. As a writer she puts weight on the way that her character, whether they are solely Indian or Western, are overall human creatures. Chitra Banerjee Divakaruni is gifted with uncommon social cognizance. The hour of Mahabharata addresses one of the most essential emergency in whole progress. Every one of the huge men of that time took on the conflict field of Kurukshetra. The novel, The Palace of Illusions by Chitra Banerjee is written past the front line and she analyzes this emergency in mythology according to a feminist viewpoint.

CONCLUSION

One significant forte of Chitra Banerjee Divakaruni is that, many writers started to reexamine all the more brilliantly, the myths and stereotypes, however Divakaruni is especially mindful of such myths and stereotypes among the Indian women, which she deliberately investigates after her movement and embarks to address and deconstruct.

Divakauri is a creator of myths. The utilization of myths and legends is most extraordinary part of the strategy of portrayal in Sister of My Heart. It is through these inconspicuous suggestions, myths and legends that the account of Divakaruni's fiction procures the desired intensity to reflect the anguish of Indian women.

Divakaruni additionally depicts her mythical realities in her novel The Palace of Illusions through the character of Draupadi name has been changed into Panchaali in the Mahabharata. It is retelling the story of Mahabharata particularly the character, Draupadi.

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