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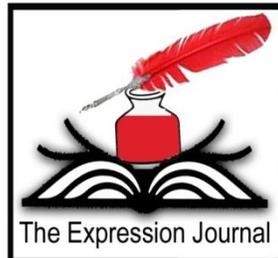
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PREDICAMENT OF WOMEN AND THE FICTIONAL WORLD OF CHITRA BANERJEE DIVAKARUNI

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Abstract

Chitra Banerjee Divakaruni, an artistic voice for Indian foreigners and Americans of South Asian plunage, has additionally settled her acknowledgment as a writer, a maker of books, short stories, kids' books, a writer and a group dissident. The developmental impact of Indian culture and writing which gave her a framework to know the significance of life is rich in her since she experienced childhood in a conventional white collar class Eastern Hindu family. In *Arranged Marriage*, her short stories, while proceeding with these topics, test all the more profoundly into related issues of ladies' survival, connections, part in the family and in the public arena, and the outcomes of movement. These stories observe Indian ladies' migration to the United States as a trip from abused or hopeless conditions to opportunity and revelation of self with the motivation of western impacts. This guaranteed place that is known for America appears to unfurl rich conceivable outcomes which help in understanding the fantasies of all the offended ladies characters who wish to accomplish their lost status and flexibility in a general public where male assumes a hegemonic part.

Keywords

Marriage, Estrangement, Hegemony, and Independence.

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Chitra Banerjee Divakaruni, a productive identity in the domain of Indo-American writing, contributes various books which are set in the two India and America and widely highlight Indian-conceived ladies torn amongst Old and New World esteems. In spite of the fact that Divakaruni's insightful research, entitled "For Danger is in words: Changing Attitudes to Language in the Plays of Christopher Marlowe's, concentrated on the part of dialect in Christopher Marlowe's plays, her experimental writing does not resonate her scholarly enthusiasm for the Renaissance time frame but instead raises themes all the more firmly connected with her own particular life and contemporary conditions. Her books and short stories cover the whole scope of the subject of migration i.e. ethnicity, prejudice, ladies rights, and majority rules system. While talking with Patricia Gras, Divakaruni admits that, "Movement is such a noteworthy unavoidable truth here in the United States. You could originate from various parts of the world yet that entire experience of being in an entire distinctive condition right around another world where you need to take in the principles over again that is something many individuals here offer" (Divakaruni, 71). She likewise shares how she wound up associated with the counteractive action of abusive behavior at home:

.....I began "Maitri" which has now developed into a gigantic and exceptionally fruitful in abusive behavior at home avoidance and extremely dealing with ladies who are in that circumstance and engaging them. It has developed into an incredible association and I am still in contact with them, I am on their warning board. I do comparable things here in Houston with "Daya" which is an extraordinary association helping South Asian ladies. (Divakaruni, 97)

San Francisco Chronicle acknowledges the accumulation of stories in *Arranged Marriage* saying that these flawless stories lure us with the Author's endowment of narrating and her

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characters' inventiveness, autonomy and knowledge. The book was acclaimed broadly and differently as it tends to issues, for example, prejudice, interracial connections, monetary divergence, fetus removal, and separation. As Library Journal approvals that youthful and old, male and female, east and west, current and customary, all components mix in this wonderful accumulation . . . Touchy, rich and wonderfully clear. Additionally, Indian ladies, and South Asian ladies, all the more by and large have been depicted to be the preserver and holder of Indian culture. In *Arranged Marriage* the stories mirror her tolerating worry with the circumstance of Indian Immigrants in America, especially Indian ladies split between the estimations of India and those of the America. The present examination spins around the foreigner women's lives delineated in the chose stories entitled "A Perfect Life", "Garments", "The Ultrasound" and "The Word Love", wherein the nation, America, has been depicted as a land loaded with open doors for the migrant ladies troubled and broke by their relational unions orchestrated by one means or another in India. The worry of this examination can likewise be summed up in the expressions of Divakaruni, as she expresses that:

Something I needed to center around in this book is the ladies who come here: how their lives have changed. Also, you can't say to improve things or for the more terrible; they increase certain things, and they lose certain things. It's an extremely impactful and frequently difficult process yet in addition an exceptionally elating, vigorous process, and for some ladies it is an open door for new strengthening and opportunity. So I was worried about how the group would respond to that. Be that as it may, so far they have been exceptionally positive. (Christina, 149)

Indian ladies are additionally portrayed by numerous restrictions in Divakaruni's short stories unless they as of now are, or during the time spent being, westernized. The present examination talks about the stories as they centers around the state of every one of those ladies characters that have moved from their local place to America after their marriage, because of which their condition gets horrendous in an outsider nation. The essence of the examination lies in the introduction of their good faith for their future which lies in the enchantment arrive (Divakaruni, 46) i.e. America. Divakaruni likewise clarifies that she connects with this experience on the grounds that: Divakaruni additionally uncovers that, "Orchestrated Marriage is particularly a book that is set in this nation. The stories backpedal and forward, however the present of the stories, all aside from one. So it's especially a settler book; I'm more required with the truth of individuals appropriate here right now" (Christina, 148). The impact of American independence beat the customary Indian vision of marriage and this can be found in the story entitled "A Perfect Life", where Meera, an Indian-American expert lady, depicts her idea of alluring men as far as Hollywood legend charms:

Richard was precisely the sort of man I'd envisioned about amid my young years in Calcutta, every one of those damp, sticky nighttimes that I spent at the Empire Cinema House under a ramshackle roof fan that rotated tiredly, eating softened mango-pista frozen yogurt and watching Gregory Peck and Warren Beatty and Clint Eastwood. Tall more, lean and advanced, he was altogether different from the Indian men I'd known back home. . . .

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When I was with Richard I felt like genuine American. (Divakaruni, 73)

The pictures from Hollywood motion pictures anticipated on the screen of the "Realm" Cinema direct thoughts of allure, appeal, and genuine Americanism. Additionally Richard's recognizing characteristics are stature, leanness, and complexity; and as he is depicted as "altogether different" from Indian men are, accordingly, socially, ideologically, rationally, and physically decreased in contrast with their American partners. To wind up a "genuine American", the lady of Indian starting point must connect herself with a man who resembles a model Hollywood saint. The various sorts of Americans evaded or underestimated by Hollywood are not saw to be qualified as a purported "genuine American" (Divakaruni, 73). In this way the admired ideas about marriage have been dismissed by the moved Meera who weds as per her own loving. Migration for her situation gives her the singularity and opportunity of decision which would never be given to her in world pervaded by familial and social obsolete thoughts. As Indian Women's Short Fiction portrays that, "The champion outsiders of her stories, who can discover entry from India to the United States, are assigned as the fortunate ones from a crude society who get the gifts of the propelled society of the guaranteed arrive" (Tajeshwar, 93). Divakaruni goes ahead to negate the allegations of composing just about the white individuals and proclaims that:

I live in America; America is a piece of my life; would it be a good idea for me to not compose for white individuals too? It's a pessimist and tricky demeanor to state that I will live in America and compose just for different Indians. I don't think authors anyplace figure, "I will compose just for this group, and no one else ought to approach my work". That conflicts with the entire drive of what influences us to compose, which is to connect and convey crosswise over obstructions and to make and enhance understanding between individuals. Why else would we say we are composing? (Christina, 147)

As the title *Arranged Marriage* proposes, "Garments" the story additionally has been woven around the subject of marriage, however the woman's portrayal in this satisfies the hole which had been proceeding to exist in the Indian attitude and in the Indian works. "Garments" involves the occurrences a woman's life, which delineate as though she is destined to satisfy the shapeless social standards as it were. Sumita, the hero, has a place with a little Indian town, has grown up with the conventional and social system in her psyche, set by Indian white collar class families and now in the wake of getting hitched she is going to settle in America. The story starts with the arrangements of her lady of the hour seeing and customarily if the kid prefers her, the marriage will be orchestrated. In this specific situation, "Researchers have noticed that in opposition to prominent Western convictions, there are various types of plan: ones in which guardians orchestrate the whole procedure; a moment kind in which the youngsters meet and communicate with relatives show; and a third kind in which marriage takes after an acclimating period" (Roberts and Arnett 34).

Juliet Mitchell in *Psychoanalysis and Feminism: A Radical reassessment of Freudian Psychoanalysis* contends that, "the orderly trade of ladies is definitional of human culture" (372). Yet, the marriage gets hindered by the demise of her significant other Somesh, which made Sumita to hang in the middle of the two universes i.e. to backpedal to India and lead a widow's life there and the second world was brimming with guarantees and yearnings for her future. The Indian

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perspectives about a dowager are communicated through the depiction of Sumita as: "Individuals would most likely have in the town, that it was my misfortune that conveyed passing to their child so not long after his marriage. They will likely backpedal to India now. There's nothing here for them any longer. They need me to backpedal with them. . . . I need you to set off for college. Pick a profession" (Divakaruni,31). These words made Sumita to remain in California and seek after her husband's dream, "I don't know yet how I'll oversee, here in this new, perilous land. I just know I should" (Divakaruni, 33). In a meeting with Dharini Rasiah, she uncovers that: ". . . . There's a genuine feeling of breaking out of the Indian people group is vital for us, it's extremely vital for us, it's extremely critical additionally to relate over the boundaries." (Christina, 150)

Dissimilar to the Indian dowagers who wrapped in white saris and with bare heads serve tea to their in-laws, she chooses to move encourage with the fantasy of her better half to work and make progress. As of now she takes a full breath and feels that, "Air fills me a similar air that went through lungs a short time back. The thinking resembles a surprising private blessing. I tilt my jaw, preparing myself for the contentions of the coming weeks, the protests" (Divakaruni, 33). In any case, when all is said and done the inquiry emerges whether these ladies are straightforward straw plume admired and molded just to extend the perfect Indian picture. Divakaruni as a significant lady author is less worried about identity outline of her ladies characters; she is pulled in by the twofold norms of the Indian ladies. At the point when Donna Seaman gets some information about this specific part of her written work on the off chance that, "You depict youthful Indian ladies who go to the States to go to class, or to get hitched, and they think they're going to be free and freed, however rather they're unmoored, lost, unpleasantly desolate" (157). Keeping up both the strands Divakaruni answers in this manner:

That is without a moment's delay the fascination, yet additionally the trap, of carrying on with an individual life: you have significantly more opportunity, yet you are more secluded. A large number of my characters find that. Incidentally, they miss the things that made them completely insane in India, where the more distant family would know everything you're doing, and meddle all the time in your life. Be that as it may, here when you open the way to that vacant flat, you sort of wish they were there. (Dass, 157)

Through her female characters in *Arranged Marriage*, Divakaruni censures characteristics that she normally observes as more established or Indian and lifts up those that she sees as new or American. At the point when the questioner Patricia Gras asks, "You work extremely hard in your books to separate generalizations, for what reason do you think that's imperative?"

In the same way as other Divakaruni's stories "The Ultrasound" is likewise in the main individual story voice uncovering the state of the two cousins as it starts, "My cousin Arundhati and I are pregnant with our first children, a reality which gives me extraordinary delight. In spite of the fact that she's in India and I here in California, we've monitored each other's advance" (Divakaruni, 201). Anju portrays her cousin Runu as the generally ladylike write, who examined Home Science, while Anju considered English and American literary works. Being the storyteller of the story Anjali states that, "similar to great Indian young ladies, we both enabled our moms to organize customary relational unions for us. . . . Prajapati, the winged and fanciful lord of marriage,

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put us down in such better places me here in San Jose with Sunil, and her in commonplace Burdwan, the oldest girl in-law of an extensive, conventional Brahmin family" (Divakaruni, 207). After marriage the cousins needs to confront troublesome circumstances and conditions with their spouses and family in various locales and conditions which Divakaruni delineates in a complex detail. The scrape of Arundhati involves disregard by her relatives and spouse and the tremendous weight of family unit work which has been delineated as:

Then again, Anjali gets showdown with her significant other generally on the financial issues as Anjali illuminates, "Some of the time when I purchased something I shouldn't have, he yelled that I was a squanderer, giving cash a chance to course through my fingers like water. Your mom ought to have hitched you to a maharajah, not a negligible working man like myself" (Divakaruni, 214). Juliet Mitchell says that, "The controlled trade of ladies that characterizes human culture is imitated in the male centric philosophy of each type of society. The man centric law addresses and through every individual in his oblivious; the proliferation of the belief system is guaranteed in the procurement of the law by every person" (413). The solid situation starts when the two pregnant cousins, experience ultrasound and amniocentesis tests amid their pregnancies and when it is uncovered that Arundhati is pregnant with a young lady; her significant other and relative weight her to have a fetus removal, since they would just acknowledge a male kid as the family's firstborn. At the point when Runu chooses to end her marriage to spare her youngster, in a short lived snapshot of fear, Anju questions herself about her part in taking without end Arundhati's customary Indian womanly characteristics by her own "lost American thoughts of women's liberation and equity" (Divakaruni, 227). Runu restricts and abandons her husband's home with the direction of Anju, who believes that Arundhati's movement to America will be the main panacea for every one of her issues. She herself says, "Tomorrow I'll get some information about supporting Runu, perhaps getting her an understudy visa. I know he will battle it at to start with, give me a hundred reasons why we can't do it. Why we shouldn't. In any case, I'll battle back. . . . It's justified, despite all the trouble for Runu and, indeed, myself. I'll get my direction" (Divakaruni, 230).

From no less than 1825, when William Thompson distributed his assault on the "white slave code" of marriage, women's activists have perseveringly reprimanded marriage because it isn't an appropriate contract. In 1860 Elizabeth Cady Stanton, for instance, expressed in a discourse to the American Anti-Slavery Society, that "there is one sort of marriage that has not been attempted, and that is an agreement made by measure up to gatherings to lead an equivalent life, with rise to restrictions and benefits on either side" (722). In spite of the fact that Anju's woman's rights is really communicated through her youth illustrations about her future occupations, which originate before her readings of English and American writing in school and her relocation to America, she pronounces that her ideas of woman's rights and equity are "American". So regardless of the story's flashback gadget indicating Anju as a growing women's activist in her youth illustrations, the authorial voice denies that previous women's activist and spots her woman's rights in the geographic and social limits of America. In spite of the fact that a woman's part may likewise incorporate being a monetary supporter of the family, the essential

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part for a lady is the upkeep of the home and the family under male centric meanings of a woman's part. Joel Kuortti and Mittapalli Rajeshwar likewise bolster the topic when they portray that, "Chitra Divakaruni's materials walk different societies and countries as Bharti Mukherjee's and Meena Alexander's stories do. Be that as it may, not at all like crafted by Mukherjee and Alexander, the issues, agonies, and eradications realized by movement are made light of in Divakaruni's work, while the festivals of the guarantees of migration are underscored to the point where a few parts of her work emphatically advance neo-Orientalist and neo-Imperialists ventures" (Chandra, 79).

At the point when Divakaruni's female characters in any of these stories defend themselves, America is given a distinct part in their enlivening. As Anju, one of the two heroes in the story "The Ultrasound", characteristics her feeling of equity and women's liberation to America, it is an unmistakable verbalization of the manner by which each freed female character from *Arranged Marriage* appears to discover opportunity and arousing by disposing of India and grasping America. America itself is seen not just as the nation that holds numerous openings, yet additionally as a legendary "guaranteed arrive" (Divakaruni, 293), in the greater part of the stories of *Arranged Marriage*, the United States of America remains for opportunity, illumination, and guarantees of tall tale satisfaction. Quite a bit of Divakaruni's composing depicts the United States as a place of refuge and a guaranteed arrive for her migrant characters. In her stories the United States is more than once blessed with such traditional legendary terms as the guaranteed arrive, the land past the seven oceans, and the pixie kingdom. Clear doubles are likewise built between the United States and India, with the United States being enriched with the majority of the positive and saving graces and India being depicted as the regressive and the malevolence needing reclamation. "The Word Love" speaks to the account of a youthful Indian young lady who is living with an American man in a similar loft without being hitched to him, which has been a significant stunning angle from an Indian point of view. The determined memory of her mother's basic living and her educating of customary esteems to her turns into the snag in her interracial connections. The partition between the two leads the female hero to look for her new self as she attests that "A couple of garments, some music, a most loved book, the hanging. Actually no, not that. You won't require it in your new life, the one you're going to live for yourself. Furthermore, a word comes to you out of the opening sky. The word love. You see that you had never comprehended it. It resembles rain, and when you lift your face to it, similar to rain it washes away inessentials, abandoning you empty, spotless, prepared to start." (Divakaruni, 71)

The accompanying proclamation about the qualities of these short stories can likewise be summed up: "As of late touched base from Calcutta, agitated in Chicago and San Francisco, Ms. Divakaruni's courageous women are still half-submerged in the fantasy universe of Indian gentility, in a purity as still and dull as lake water. As America restores them, they meet people's high expectations; the new opportunities of their picked nation follow up on them like additional oxygen" (Chandra, 91). At the point when Dharini Rasiyah asks Divakaruni, "Are you at any point put in the situation of a representative, or do you ever feel that you are representing the group?" (Christina, 148).

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Divakaruni is excessively discerning and apt an essayist and her stories are quite entangled too for such speculations. In expounding on South Asian women's battles, annihilations, and victories both in India and in the United States, Divakaruni demonstrates her bravery as an author who will address troublesome issues through her stories.

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