

## **Portrayal of Women as a Powerful Force in Chitra Banerjee**

### **Divakaruni's Novels**

**Ms. S. Monika**

**Assistant Professor**

**Department of English**

**KPR Institute of Engineering and Technology**

**Coimbatore**

**India**

Chitra Banerjee is the author of fifteen books including the Award winning short story collection Arranged Marriage, the Novels The Mistress of Spices, Sister of My Heart, Queen of Dreams, The Palace of Illusions. Her work has been translated into eighteen languages and two of her novels The Mistress of Spices and Sister of My Heart have been made into films. Her writings have appeared in various publications including The Atlantic Monthly and The New Yorker and have been published in the Best American Short Stories, the O.Henry Prize stories and the Pushcart Prize Anthology. Divakaruni also writes for children. She is the Betty and Gene Mc David Professor of creative writing at the University of Houston.

Her book of short stories, Arranged Marriage, won an American Book Award, the Bay Area Book Reviewers Award and the Pen Josephine Miles Award for Fiction. The Mistress of Spices was on several best book lists including the San Francisco Chronicle's 100 best books of the 20th century, and was shortlisted for the Orange Prize in 1997.

The works of Chitra Banerjee Divakaruni's are the Poems: Dark Like the River (1987), The Reason For Nasturtiums (1990), Black Candle (1991), Leaving Yuba City (1997) short stories The Arranged Marriage (1995) and The Unknown Errors Of Our Lives, Novels include: The Mistress of Spices (1997), Sister of My Heart (1999), The Conch Bearer: Book One of the Brotherhood of the Conch (2003), Queen of Dreams (2004), The Mirror of Fire and Dreaming:

Book Two of the Brotherhood of the Conch (2005), The Palace of Illusions (2008), Shadowland : Book Three of the Brotherhood of the Conch (2009), One Amazing Thing (2010)

Divakaruni was an acclaimed poet before she began her career in fiction writing. She writes poem encompassing a wide variety of themes and she directs much focus on the immigrant experience and on the South Asian Women. In the earlier poems Dark Like the River and The Reason For Nasturtiums, she deals with the immigrant women and their soul's struggle, she could not gain popularity even after the production of these works. Black Candle chronicles the scorched lives of women. It is presented as collection of poems about women from India, Pakistan and Bangladesh. The poet has dedicated the book to her mother and to her sisters of the South Asian Diaspora. The book is traversed by women in purdah, women whose marriages are arranged against their will, childless women enslaved by their husbands' families, outcast widows, living goddesses whose lives are sacrificed to the services of the temple and so on.

Chitra Banerjee Divakaruni's short story Arranged marriage is a collection of eleven short stories focusing on Indian women whose lives are linked both to the Indian tradition of arranged marriage and the power changes by immigration to the USA. Divakaruni beautifully tells stories about immigrant brides who are both liberated and trapped by cultural changes and who are struggling to carry out an identity of their own.

The first story "The Bats" is about the courage, a woman has to leave her husband and return home in India with her child. The story called "Clothes" is discusses the unfulfilled promise of a marriage - the wedding clothes still remaining in the suitcase in which the bride had packed them. The third tale "Silver Pavements, Golden Roofs" is a new perspective on marriages of long-standing. "Word Love" is not about marriage but about living in sin: A new vista that opens to young Indian immigrants when they go to study in America. "A Perfect life" is a spooky take about a boy who just turns up on the door step of a thirty-something, single, Indian woman. "The Maid Servant's Story" in fact has very little to do with marriage. "The disappearance" deals with a married Indian women living in America simply vanishes one day. The "Doors" is deals with the burden of a extended family which also consists of marriages. The "Ultrasound" how resemblance to the novel Sister of My Heart, the "Affair", it is about two couples, a partner in each having an affair with the other, and the last story is "Meeting Mrinal", picks up acutely on everyone's need to appear brighter, richer and more successful when meeting old friends after a

period of many years. These stories portray the struggles of women caught between tradition and change.

The short story collection, *The Unknown Errors of Our Lives* is caught between the beliefs and traditions of their Indian heritage and those of their, or their children's new homeland, the United States. Most of them depict life East and West perspectively. The problem of acculturation is deftly dealt with in *Mrs. Dutta Writes a Letter*, a story in which widow discovers that her old-fashioned ways are an embarrassment to her daughter-in-law. A young American woman's pilgrimage in Kashmir is the subject of *The Lives of Strangers*. Miscommunications and distancing in a brother-sister relationship is the theme of "The Intelligence of Wild Things."

*The Mistress of Spices* is the first novel of Divakaruni which mingles magic and realism. Tilo is a magical figure who runs a grocery store and uses spices to keep customer overcome difficulties. But when she falls in love with Raven, a Native American, she is confronted with her own desire to be happy and to help others through the magic of spices. Chitra Banerjee Divakaruni portrays the immigrant women's struggle for identity through the protagonist Tilo's search for her identity. The book has a mystical quality as it deals with the realistic world of twentieth century America and the timeless one to myth and magic. It is a beautiful novel which pictures the dreams, desires, hopes and expectations.

Divakaruni's second novel is *Sister of My Heart*. In this novel, two cousins, are brought together by destiny to be born on the same night in the same home. They share joys and pains of each other with full of close love and affection. It is a passionate novel about a relationship between two cousins Sudha and Anju. Sudha is beautiful while Anju is not. They grow into womanhood but their fates remain merged. Sudha is gentle and quiet; Anju is rebellious and questions the traditions. When due to a change in family fortune, the girls are urged into arranged marriages. One travels to America, while the other remains in India. After their marriages, the struggle starts in both their life. Here again, Divakaruni shows America as the land of hope and promise. While India is the land, they must forsake for good. The language of the novel is metaphoric and sensuous.

*The Vine of Desire* is sequel to the novel *Sister of My Heart*. It is far from Calcutta, the city of their childhood and after years of living separate lives, Anju and Sudha rekindle their love and friendship. Now they face new challenges, a baby born and a baby lost, Anju's husband

treacherous attraction to Sudha's beauty and Sudha's difficulty in finding a new home for herself. Again, the language of the novel is rich with poetic imagery and lyricism.

Queen of Dreams is a story of Rakhi, a young artist and divorced mother in Berkley, California. She struggles to keep her footing with her family and with a world in alarming transition. Her mother possesses a special power of interpreting dreams and guides other through their fate. This gift of vision fascinates Rakhi but also isolates her from her mother. She longs for something that might bring them closer. After her mother's death, she reads her dream journal that opens the long closed door to the past.

The Palace of Illusions is highly relevant in war torn world of today. The palace of illusions takes us back to the time of the Indian epic, The Mahabharata, a time that is half-myth, half-history and wholly magical. The story is narrated by Panchaali, the wife of the five Pandavas. Divakaruni gives us a rare feminist interpretation of the great epic. Panchaali is presented as a fiery female voice in a rare world of warriors, gods and constantly manipulating fate. It is an ambitious work of art recasting the Saga of The Mahabharata.

Neela: Victory Song is a novel about a freedom struggle, a novel for children, particularly for the Indian children in the U.S, who grow up knowing very little of Indian history and heritage. The book is based on the healthy historical research, and facts about our country. It is about a courageous girl and her thoughts, opinions and hopes about bringing her long-gone father home and how she could hail India become a free nation. Neela, the girl, realizes that true courage is not being fearless of everything, but the ability to stand up and face her own fears.

The Conch Bearer is a literary fiction of the highest order. Action, adventure and magic combine in this compelling quest fantasy that whisks readers to a faraway land and to a reading experience they won't soon forget. The Conch Bearer is a feast for the senses with the multitude of colours, smells, sounds and textures. Readers feel fear, hope, joy, trepidation, sadness, and wonder- right along with the main characters. It's a feast, for adventure covers a fast paced story that races across contemporary India to a dramatic climax in the Himalayas. The Mirror of Fire and Dreaming is an adventurous novel and sequel to The Conch Bearer. It is a pristine valley hidden in the Himalayas, Anand happens to see disturbing vision. His mentor and spiritual guide, the Master Healer Abhaydatta, is apparently in grave danger. Anand makes his choice thoughtfully, without wasting his precious time by sharing it with elders, and embarks on a

spectacular adventure that takes him not only across contemporary India but also several hundred years into the past to the time of the Moghul rulers.

Divakaruni's backgrounds establish the authors as the typical, or perhaps even the idealized, female South Asian Immigrant subject in the United States. Their stories of immigration and their subsequent successes create an additional narrative to the ones apparent in their literary works. Their lives are firmly reflected in the lives of their characters, in so much as they fall within the same normative structures of the dominant culture. In her novels she explores the complexities inherent in the formation of cultural identity for the second generation immigrant families in the United States. She also reveals the transience of these cultural borderlands.

Divakaruni's works are largely set in India, and in United States, and often focus on the experiences of South Asian immigrants. Chitra Banerjee Divakaruni, the immigrant writer re-evaluates the role of Indian woman in her novels. The themes include immigration, the South Asian experience, history, myth and celebrating diversity. She draws her materials for her writing from her own experiences and also from the vast canvass of the other Indian woman. Chitra Banerjee was born in Bengal. After her marriage, she migrated to America. Though she is living in America she discusses the ordeals of Indian women in the Patriarchal society, Indian cultural and traditional values in her novels. According to Nita Shah, women belonging to recent immigration waves find it difficult to integrate themselves into the host culture than men : "An inassimilable segment of society, they are impeded by poor communication skills, the women even more so than the men" (qtd. in Grewal 98).

Diaspora is an important topic to be related with the alienated, rootless, dislocated immigrants from their native homeland. In the study of cultural movements it refers to a loss of homeland, a shifting population from one locale to another. Edward said in *The Politics of Dispossession* says, "The whole nation of crossing over or moving from one identity to another is extremely important" (122). Indian diasporic writers like Uma Parameswaran, Gita Hariharan, V.S. Naipaul, Shauna Singh Baldwin, Jhumpa Lahiri, Bharati Mukherjee, Sashi Tharoor, Amitav Ghosh, Chitra Banerjee Divakaruni, though they settled in far off countries, their love for their motherland remains deep-rooted. Women Writers, those in India and those of the Indian Diaspora, are moving forward with strong and sure strides matching the pace of the world. They are recognized for their originality and individuality. In this regard Shukla admits that: "A

peculiar thing about the Indian novel written in English is its diasporic nature. This trend gets strengthened and confirmed in the nineties. Many novelists like Vikram Seth, Vikram Chandra, Shashi Tharoor, Amitav Ghosh, Gita Mehta and Amit Chaudhari are exploring the life in this country from afar” (8). These writers are able to sensitively portray a world that has in it women, and with content rich in substance.

Migration and immigration have directly or indirectly affected several generations of contemporary writers in English engendering hybridism and cultural complexity within them and urging them to grapple with multiple cultures and countries and tensions between them. The first generation Indian American Community, attempts to inscribe the Indian cultural ethos in the new immigrant country. Jaydeep Sarangi rightly opines: “Culture provide a man or woman with a system of meaning, which is valid within his or her own socio-cultural group” (39). South Asian women writers are the newest voices in American’s multi-ethnic Literature.

One of the prominent Diasporic writers is Chitra Banerjee Divakaruni. Chitra Banerjee concentrates on immigrant experience, human relationships, and family relationships. Human relationships are an essential and inherent part of humanity. As Divakaruni says, “Home is where you move frequently through the dark” (qtd. in Sandhya 205). As Deepika Gurudev claims, Divakaruni’s story wonderfully explores a whole new gamut of human relations and “the inevitable divide between east and west” (2). Her novels revolve around women’s issues and issues of immigrant women. Divakaruni combines unfamiliar female Indian immigrant experience with the familiar urban life in America blending the two into a narrative which relates a gifted young woman’s plight as an outsider in southern California, similar to Divakaruni has who said, “I am a listener, a facilitator, a connector of people” (qtd. in Miri 83).

In the novels of Divakaruni, the social and psychological development of the non- western immigrant and the culturally displaced individuals can be explored. Divakaruni is able to offer an authentic perspective on the social constraints placed on the immigrant women. Divakaruni fully explores the themes of cultural oppression, racial discrimination cultural assimilation and the discovery of voices, through a multitude of both male and female characters. Amitav Kumar notices that Divakaruni’s specific brand of immigrant fiction distinguishes itself through an all-consuming “preoccupation with the lumpen”, a strong wish to help the poor and the distinguished (88). The many Indians who live in Divakaruni’s California also need their story to

be told: “their real need is for a novelist they can call their own in this strange land. This is the underlying myth of the novels and like all myths, it has a grain of truth in it” (Kumar 89).

Chitra Banerjee Divakaruni creates narratives to transnational migration that go beyond the one – way, definitive movement from one place to another, capitalizing on the dynamic, multiple connectivities between identity and place. Her novels are less concerned with migrants’ radical choices for one country over another, but tend to leave open the possibility of both integration in the host society and the temporary or partial return home, whether in reality or just in the characters’ minds. As the conditions of migrant life are changing, so are the strategies of overcoming the dislocation trauma, which call for radical thinking. Divakaruni specifically tends to focus on women and the challenges they encounter in both India and the United States. Migrant women’s relocation stories are based on the liberating potential of narratives to articulate the trauma of dislocation, translating family traditions across borders and creating transnational families, translating cultural norms, building self-esteem and redefining the concept of home and the related experience of homelessness.

Divakaruni’s female protagonists work their initial experiences of dislocation into a nomadic discourse free from boundaries based on a rejection of urban alienation and the discovery of the reconciliatory potential of America’s nature, which they learn to appreciate in conjunction with their traditional heritage of India. The female characters in the fiction of Divakaruni are torn between old and new world values. She questions the nature of her lives; and her roles as mother, wives, daughters and professionals. This awareness leads her to rethink about their own lives as women, and instills in them the confidence and strength to forge ahead. Her focus on the diasporic Indian women caught between two opposing worlds. Her experience of immigrating “caused Divakaurni to re- evaluate her homeland’s culture, and specifically its treatment of women”(Softky 26) “migrants cross borders, they also cross emotional and negotiation boundaries.... One’s life and roles change. With them, identities changes as well” (Espin 241).

Negotiating identity issues is a thematic element powerfully present in the work of Chitra Banerjee Divakaruni. Although identity is a commonly explored theme in general, it is through fragmentation in her novels that struggles are often identified and trauma is illustrated. Complex, fragmenting experiences of persons living in the Indian diaspora are frequently present in novels by Divakaruni along with continual employment of breakage in terms of structure, imagery,

languages of the novels of Divakaruni. The Negotiation become relevant, especially in terms of the ways that Divakaruni challenges gender based assumptions of success. Gauri Bhattacharya points out: “The global Indian diaspora is emerging as a critical phenomenon for twenty-first century researchers to explore” (65). Negotiating identity is a theme that becomes quickly evident in the literature diasporic women produce as they “write and discuss check length the confusion of identity they are experiencing” (Lau 241). The notification of identity issues within the literature qualifies the writings of Divakaruni as worthy of specific literary critique. Divakaruni, however, does not make these connections in efforts that are overtly focused on grandiose goals of socio cultural levels. Rajan asserts that. “ By not attempting to effect huge changes through the usual tropes of history, politics, and fantasy as magic realism world, Divakaruni is able to work on a smaller scale and address the psychological needs of her disempowered cast of characters” (217).

Throughout *The Mistress of Spices*, Divakaruni highlights the conditions of primarily South Asian immigrants living in the United States. Christina Bacchilega asserts that “*Mistress of Spices* evokes the mystery of wonder as it applies to personal initiation and paths of immigration” (193). Vega Gonzalez describes the novel as one which delves into a “world of magic, myth and fantasy amidst the realism of their daily existence” (2). *The Mistress of Spices* stirs, “Magical realism into the new conventions of culinary fiction and the still – simmering cauldron of Indian Immigrant life in America” (MOS 4). Tilo, “a bent woman with skin the colour of old sand,” is the “architect of the immigrant dream”, the one who “can make it all happen, green cards and promotions and girls with lotus eyes” (MOS 28). Tilo’s journey through the re-definition of self in exile is an extension of the conflicts that Indian women experience in establishing their negotiating identity and self-hood. The insider and outsider dichotomy seems the natural, inherited condition of the Indian woman. As Geeta’s grandfather remarks, “Even from birth a girl’s real home is with her future husband’s family only” (MOS 88). Sudhir Kakar’s observation in *The Inner World* also echoes the same. “.....as a guest in her home.....her real family is her husband’s family. Whatever her fortunes, when she marries, an Indian girl knows that, in a psychological sense, she can never go home again” (73).

Tilotamma cures the mental agony of the woman with the help of her spice. The story has snakes. Every morning before the customers come to the store, Tilotamma used to feed the

snakes with milk in the earthen bowls. Tilotamma is a young woman, but she is in the shape of an old woman. She begins to think about the ordinary life that she has given up for the spices. One morning she meets an American called Raven and she also in love with him. This love towards Raven changes her life completely, thus she forgets her spice shop and of helping others. The one-to-one relationship between Tilo and Raven, with its implications of love and romantic attachment deviates significantly from the traditional Indian concept of mythic, male-female relationship in Ram Sita story. The last section in the novel *The Mistress of Spices*, which deals with Raven and Tilo, knits together the many themes that run as separate stands throughout the book. Divakaruni succeeds in presenting to us a balanced picture of the world of immigrants in America. Raven was brought up by an American – Indian mother who totally cut herself and her family off her origins. Raven, the immigrant, born and brought up in the United States of America and Tilo, the visible immigrant, are both Indians moving from the polarities of east and west towards the precarious balance of being American. *The Mistress of Spices* reveals the Immigrant issues, Negotiation of Identity and Indian traditional values through the character of Tilo. In *Sister of My Heart*, the two sister Sudha and Anju draw heavily on Divakaruni's own experience as an immigrant. The book carries on the theme capturing the dilemmas and opportunities confronting women with one foot in traditional Indian society and the other in the modern world. The common concern of Diasporic Literature is acculturation of immigrants. The immigrants plunge into the present and are able to accept changes. This is evident in the novel *Sister of My Heart*. One can see the conflict in terms of culture, cultural ethos, negotiating boundaries and existence as soon as they leave their lands.

Chitra Banerjee Divakaruni writes, "Women in particular respond to my work because I am writing about them, women in love, in difficulties, women in relationships. I want people to related to my characters, to feel their joy and pain, because it will be harder to be prejudice when they meet them in real life" (qtd. in Chaturvedi 55). The striking feature of the writings of the Diasporic writers like Divakaruni is that she concentrates on the rootlessness, alienation, despair, nostalgia, marginalization, readjustment, assimilation and adoption. Among these the basic features of diaspora is the uprooting of the self from the native land and of settling down elsewhere. Authors like Jhumpa Lahiri, Bharati Mukherjee concentrate on the theme of immigrants in the particular novels, but for Divakaruni, "The immigrant experience may be a

perennial transplantation in America in which she has lived in , moved around and has used as backdrops for her fictitious places” (Dhanalakshmi 172).

C.J. Wallia comments that, “Chitra Banerjee Divakaruni’s book of short stories, Arranged Marriage, focuses on family-marriage matches, a century – old tradition in India. These stories about Indian immigrants to the U.S show how the dislocation of immigration are making this tradition problematic” (7). Philipa Kafka credits Divakaruni as one of the diasporic authors who “write eloquently on the issues that arise either for them or for their characters in the west” (26), and also Divakaruni writes with “Obvious compassion and full understanding of Indian women who go west” (Kafka 26).

Another specialty of Chitra Banerjee Divakaruni is that, many writers began to re- evaluate more reflectively, the myths and stereotypes, but Divakaruni is very much aware of such myths and stereotypes among the Indian women, which she consciously explores after her immigration and sets out to question and deconstruct. Divakaruni is a creator of myths. The use of myths and legends is most outstanding part of the technique of narration in Sister of My Heart. It is through these subtle allusions, myths and legends that the narrative of Divakaruni’s fiction acquires the desired intensity to mirror the agony of Indian women. Divakaruni also portrays her mythical realities in her novel The Palace of Illusions through the character of Draupadi name has been modified into Panchaali in the Mahabharata. It is retelling the story of Mahabharata especially the character, Draupadi.

Divakaruni’s attitude towards her native India is not lacking in positivity or hopefulness. Her compassion for the land of her origin, her pride in its rich life, and folklore and her reverence for her religion are expressed through the numerous nostalgically – coined lullabies, proverbs, stories, mythological allusions and popular songs, not to mention the carefully sprinkled untranslated Bengali words that embellish her text like uncut gems and add to the knowing reader’s pleasure. But, in the light of the overall message that emanates from her text one wonders whether these cultural nuggets are sufficient leitmotifs for ontological anchorage to the land of one’s origin.

The topic Indian Ethos, Immigrant Issues, Negotiating Identities tends to bring out similarities and differences in the reaction of their protagonists’ various situations. Divakaruni’s protagonists are more adventurous and bold because they are influenced by the western liberal

outlook on life. Through the protagonists of the select novels of Chitra Banerjee Divakaruni, we explore the Indian Ethos, Immigrants Issues and how these protagonists Negotiate Identity. There is a feeling of rootlessness, alienation and marginalization on the part of the characters like Tilo in *The Mistress of Spices*, Anju and Sudha in *Sister of My Heart*, Mrs. Gupta and Rakhi in the novel *Queen of Dream*. The female characters of Divakaruni inevitably experience exclusion and alienation is search of identity. The alienation of the women characters can well be the result of Divakaruni's own immigrant sensibility.

It is well structured so as arrive how the women characters in Divakaruni's novel encounter Immigrant issues within the framework of the Indian sensibilities. In this process the East and the West identities coalesce to negotiate and evolve a stronger and better identity.

## References:

- 1) Dhanalakshmi D. "Chitra Banerjee Divakaruni's *Sister of My Heart*: Tension between Indian Culture and Western Philosophy." *Critical Essays in Diasporic Writing*. Ed. K. Balachandran. New Delhi: Arise, 2008: 154-172. Print.
- 2) Grewal, Gurleen. Indian –American literature. "New Immigrant Literatures in the United States. A Source book to Our Multicultural Heritage." Ed. Alpana Sharma Knipling. London: Greenwood P, 1996: 98. Print.
- 3) Espin, Oliva. "Gender, Sexuality, Language, and Migration." Ed. Ramaswami Mahalingam. *Cultural Psychology of Immigrants*. Mahwah, N.J: Lawrence Erlbaum, 2006: 241. Print.
- 4) Bacchilega, Christina. "Genre and Gender in the Cultural Reproduction of India as 'Wonder' Tale." *Fairy Tale and Feminism: New Approaches*. Ed. Donald House. Detroit: Wayne State UP, 2004: 188-193. Print.
- 5) Kafka, Phillipa. *On the Outside Looking Indian: Indian Women Writers at the Home And Abroad*. New York: Peter Lang, 2003: 26. Print.
- 6) Miri, Mrinal. "Plurality of Cultures and Multiculturalism." *Identity and Moral Life*. New Delhi: OUP, 2003: 83. Print.
- 7) Sandhya K. "Human Relationships in Chitra Banerjee Divakaruni's Short Stories – A Study." *Indian Women Writing in English: New Perspectives*. Ed. Sathupatti Prasanna Sree. New Delhi: Sarup, 2005: 205. Print.
- 8) Shukla, Sheobhushan., Anu Shukla. Ed. *Indian English Novel in the Nineties*. New Delhi: Sarup, 2002: 8. Print.
- 9) Softky, Elizabeth. "Cross Cultural Understanding Spice with the Indian Diaspora." *Black Issues in Higher Education*. 18 Sept, 1997: 26. Print.
- 10) Vega-Gonzalez, Susana. "Negotiating Boundaries in Divakaruni's *The Mistress of Spices* and Naylor's *Mama Day*." *Comparative Literature and Culture* 5.2 (2003): 2-6. Print.
- 11) Chaturvedi, Lata. "The Enigma of Female Bonding in Chitra Banerjee Divakaruni's *Queen of Dreams*." *The Commonwealth Review* 17.2: 55-56. Print.
- 12) Kumar, Amitav. *Louder Than Bombs Review*. *Transition* 79 (1999): 88 – 89. Print.

- 13) Bhatta Charya, Gauri. "The Indian Diaspora in Transnational Context: Social Relations and Cultural Identity of Immigrants to New York City." *Journal of Intercultural Studies* 29.1 (2008): 65. Print.
- 14) Wallia, C. J. "A Cross Cultural Understanding Speed. With the Indian Diaspora @ Black issue." By Softky Elizabeth. Web. 8 July 2010.
- 15) Said, Edward S. *The Politics of Dispossession: The Struggle for Palestinian Self Determination: 1969 – 1994*. USA: Vintage, 1995: 122. Print.
- 16) Divakaruni, Chitra Banerjee. *The Mistress of Spices*. USA: Anchor books, 1998.

**Web References:**

[http://shodhganga.inflibnet.ac.in/bitstream/10603/5071/9/09\\_chapter%204.pdf](http://shodhganga.inflibnet.ac.in/bitstream/10603/5071/9/09_chapter%204.pdf)

[http://shodhganga.inflibnet.ac.in/bitstream/10603/4658/8/08\\_chapter%205.pdf](http://shodhganga.inflibnet.ac.in/bitstream/10603/4658/8/08_chapter%205.pdf)

[http://www.academia.edu/3361503/Urban\\_and\\_Rural\\_Narratives\\_of\\_Female\\_Relocation\\_in\\_Chitra\\_Banerjee\\_Divakarunis\\_Novels\\_Queen\\_of\\_Dreams\\_and\\_The\\_Mistress\\_of\\_Spices\\_](http://www.academia.edu/3361503/Urban_and_Rural_Narratives_of_Female_Relocation_in_Chitra_Banerjee_Divakarunis_Novels_Queen_of_Dreams_and_The_Mistress_of_Spices_)