

## **A Study on Cross Cultural Analysis of the Mistress of the Spices**

**Jyoti**

Research Scholar, Department of English, Maharaja Agrasen Himalayan Garhwal University

**Dr. K K Agarwal**

Assistant Professor, Department of English, Maharaja Agrasen Himalayan Garhwal  
University

### **Abstract**

Divakaruni exposes the true flaws in the patriarchal Indian society that favors boys over girls. Being born with a swarthy skin is another curse for girls, and Indians also murder girls before or at birth. It is evident that while Indians condemn other civilizations for their prejudice against people of color, they also exhibit color bias toward their own people. The word "fair" is used for the girls in all Indian matrimonial ads. Regarding her fight against color discrimination in India, Usha Hariprasad adds that: "Changing attitudes and fighting mindsets is no easy task in a society where fairness is equated with being attractive". During her early years, Tilo also encounters prejudices based on gender and race. It is clear from summarizing *The Mistress of Spices* that the book has several situations and events that reflect both cultural and international characteristics. The main character, Tilo, who immigrated to America from India, reflects the two-part immigrant psyche of the populace. While the second portion depicts the lives of the migrated people, confronting the original culture, the first section deals with the life and culture of the home country. As a result, Chitra Divakaruni concentrates on the challenges faced by immigrant women as they adjust to a new culture.

**KeyWords:** Chitra Banerjee Divakaruni, *Mistress of the spices*, changing attitudes, fighting mindsets

### **Introduction**

Chitra had learned that American culture values individualism and freedom. She came to understand that the ability to shape one's own fate was a personal freedom after completing her further education in America. Divakaruni believed that both Indian and American cultures had numerous advantages and disadvantages. Conflicts between cultures presented her with a predicament. She made the decision to write and figure out how to survive in a foreign country with all of its difficulties. She conveyed her relief during the writing process in her well-known book *The Vine of Desire*. "Just writing it is like throwing seeds into the wind," she wrote (Divakaruni *The Vine* 353). She noticed that other immigrant communities in America were going through a similar cultural shock to her own. To protect the most precious elements of their native culture in a foreign country, their desire for new identities drove them apart. Divakaruni herself felt the desire to maintain her identity and her local culture. She ran into a lot of barriers in American culture during that process, which contrasted with Indian culture. Following American culture was essential for survival and assimilation. In a new setting of American culture and society, Divakaruni discovered that Indian methods of childrearing and child protection were inappropriate.

### **Chitra Banerjee Divakaruni**

Chitra Banerjee Divakaruni is One well-known Indian-American novelist. She was born in Calcutta, India, in 1956. Her mother, Tatini Banerjee, was a schoolteacher, and her father, Rajendra Kumar Banerjee, worked as an accountant. As a youngster, Divakaruni was known as Chitra Lekha Banerjee. Partha, Dhurva, and Surya were her three brothers. Being the only daughter, Chitra was too protective and was not allowed to engage in any self-centered activities. Later on, it made her envious of her three siblings. Her life was forever changed by her late granddad. He was quite fond of Chitra and told her numerous stories, particularly from Indian epics like the Mahabharata and Ramayana. She enjoyed hearing about the amazing adventures of military heroes who were endowed by God, as well as the supernatural weapons they wielded. Chitra's artwork features a scenic landscape reminiscent of her grandfather's ancient, rustic hamlet, which was devoid of lights and awe-inspiring. Her mythologically themed stories are infused with well-known Indian Epic tales.

Divakaruni's grandfather taught her the craft of storytelling. As the mistress of magical realism, she has let her art run wild in her novels. According to a critic, her works contain several allusions to myth, demonstrating her solid understanding of the subject. Her books' supernatural elements contribute to the genre's status as magical realism (Themes 01). From her early years, she was particularly interested in the female characters in fairy tales and Indian epics. Up until 1971, she attended "Loreto House," a convent school managed by Irish nuns. She was greatly influenced by Mother Teresa's efforts to help the underprivileged, sick, orphans, and impoverished. In 1976, she received her degree in English literature from Kolkatta University. Growing up, she aspired to follow in her mother Tatini Banerjee's footsteps and become a teacher. She came from a Bengali middle-class household. She developed qualities appropriate for traditional Indian families as a result of being raised in Indian culture and customs. She learned all kinds of domestic skills from her mother and grandmother, including how to cook using a variety of Indian spices.

### **The Mistress of Spices**

In the novel *The Mistress of Spices*, Tilo, an Indian girl, searches for happiness, autonomy, and purpose in her life. In order to help her readers identify with her protagonist, Divakaruni created the character Tilo to share her life narrative with the reader. Tilo is the third daughter born to her parents in a small Indian village. As a girl born into a lower-class household, Tilo's parents view her birth as a burden and take on further dowry debt. "My parents' faces were heavy with fallen hope at another girl-child, and this one colored like mud," she recounts (TMS 07). Her parents still don't love or accept her.

When Tilo was a youngster, her parents gave her the name Nayan Tara, which translates to "star of the eye." Because she is a girl and, unfortunately, she develops into the flower known as Nayan Tara, which blooms beside the dust road, they neglect her. Raised in poverty and neglected by her parents and the townspeople, Nayan Tara leads a hapless, aimless life. She longs for love from society and her parents, but she never receives it. The emptiness inside her, which has been ignored and alienated, gradually turns into a rage that grants her the ability to predict. The villagers show their appreciation for Nayan Tara by giving her expensive presents

after learning that her unidentified abilities have assisted them in resolving their issues. After learning of her abilities, the once-neglected youngster is now considered the best.

Ironically, while goddesses are revered in India, girls are ignored. In addition to being revered as a goddess, Nayan Tara's parents are also terrified of her abilities. She is dissatisfied with her existence because no one loves her. She claims that since they were terrified of my strength, my parents dared not express their rage. However, they also cherished the opulence it offered them. I felt contempt when I read this in their eyes (TMS 09). The biased treatment of her by her parents and society fills Nayan Tara's soul with dissatisfaction, and she begins to feel dissatisfied and uninterested in her life.

Here, Divakaruni illustrates how youngsters who are denied parental love grow up to be unhappy and unyielding in all aspects of their lives. According to Pai, a child who isn't loved by their parents loses their affection during their growing years and becomes conceited (Pai chp. 22). Nayan Tara also develops into a conceited, driven, and ravenous individual. The locals widely disseminated Nayan Tara's name and notoriety. Her capacity to attract anybody she wants is made possible by her strength, but it also has drawbacks. Power can wreak havoc beyond human comprehension when it is misused irresponsibly.

Out of boredom, young Nayan Tara sets out to find pirates over the seas, not realizing that they will actually arrive. Unaware of the ramifications of her deeds, the pirates destroy her town and kill her family in an attempt to take use of her unusual abilities and make money. Tilo expresses her remorse for the loss of her parents by saying: "Pardon me, Father, Sisters. I was Nayan Tara, and I wanted your love but only gained your fear." Please pardon me, my village, for doing this to you out of boredom and disillusionment. Nayan Tara's eyes are opened to the broader truth by the abrupt eruption of the chaos: "The spell is greater than the spell maker; once unleashed, it cannot be countered" (TMS 19). Unlike Sudha and Anju in the novel *Sister of My Heart*, emotionally powerful Nayan Tara does not let her guilt consciousness to destroy her life in mental sadness. As Nayan Tara, Divakaruni wishes to convey that all women should confront life's ups and downs by using their feminine strength.

Narayan Tara is abducted by the pirates, who then rename her Bhagyavati, which translates to "bringer of luck." Because she guides her pirates to riches, notoriety, and glory, she is dubbed "the queen of pirates." She bravely spends a few years with them, but she is unhappy with her life and career. She laments:

*Around me, the ocean lay dark and thick, like clotted iron. It pressed in upon me like my life. I thought of the years behind me, all the raids I'd led, all the ships I'd plundered, all the riches I'd amassed meaninglessly and meaninglessly given away. I looked into the years ahead and saw the same, wave upon inky frozen wave. (TMS 21)*

Bhagyavati continues to be dissatisfied with her pointless life as the queen of pirates, and she calls out to the sea once more in irritation and boredom to express her desire. After building up her enchanted strength, Bhagyavati releases a deadly cyclone into the ocean, during which the undersea sea serpents save her and free her from the pirates. Bhagyavati expresses her affection for the serpents that save her because they adore her by saying, "Snakes." The oldest animals,

sinewing and gliding on the earth mother's breast, are the closest to her. I have loved them forever (TMS 21). Since Divakaruni believes that serpents are connected to ancient Indian mythology and culture, she has included references to them in practically all of her books. The snake tale represents overcoming one's inner demons and worries. It also represents bravely taking on challenges. In order to illustrate Indian religion traditions and beliefs that function subconsciously to carry out conscious actions, the author incorporates magic realism. It also implies how these stories are ingrained in Indians' subconscious minds and how they gain a sense of myth and magic from their actions.

In order to make the book very symbolic and metaphoric and engaging to read, Divakaruni has employed the magic realm in conjunction with the realistic atmosphere of the narrative. "The speaking serpents are a different kind of magic that I only partially understand," Divakaruni states in an interview. They are a symbol of the universe's grace, which is to say that they are not subject to reason and instead appear to us mortals as an incomprehensible boon (Marcus 05). Additionally, snakes save Bhagyavati's life and are a blessing in her life.

Indian goddesses and serpents as the mother earth are also regarded as representations of Indian culture's fertility and rebirth. Similar to snakes, Tilo constantly renews, changes, and evolves herself. Tilo adopts various identities in order to assimilate into the new circumstances and surroundings and to find purpose and fulfillment in her life. Since the sea serpents have mastered the art of invisibility, it is also thought that they only show themselves to people when they want to do so because they are invisible to the unaided sight.

Bhagyavati becomes the mistress of spices after learning the craft of magic from the First Mother on the secret island among other daughters. She is said to have to give up a lot in order to become the mistress. "Are you ready to give up your young bodies, to take on age and ugliness and endless service?" The First Mother asks her student girls. Are you prepared to adore only spices and never leave the regions where you have settled down? (TMS 40) Tilo's sacrifices serve as a metaphor for the numerous things that contemporary women must give up in order to succeed professionally. When the First Mother names the mistresses, Bhagyavati herself gives her the name "Tilottama," derived from the name of the spice "til" or sesame seeds, and selects California, USA, as her future service location. Tilo's choice of name and serving location irritates the first mother. Tilo is metaphorically told by the First Mother that Tilottama is the principal dancer in God Indra's court and that she is only permitted to enjoy her dance. If she disobeys, she is exiled to earth and must endure seven mortal lives of illness and aging.

The author's creative understanding has effectively depicted both myth and truth. She uses three signs as symbols to convey power and strength, which can be used or applied if one is capable of maintaining and managing inner peace. The three indicators are: the land of opportunity, or America; the new name that an elderly woman, the First Mother, gave Bhagyavati, "Tilottama," which means "South Indian Goddess"; and the spice "sesame," which is thought to be the most potent of all the spices used in Indian cooking and is used to provide strength and warmth to the body. In her storytelling approach, the author aims to combine Western chances and promises with Eastern strength. Second, we discover the author's ecocritical intervention in

assimilating the lessons of a mother to another woman, which is the ability to manage one's nature in order to coexist with nature (the creations of God).

Tilo opens a spice store in the United States. In the realm of spices, she is happy. She exclaims with glee, "I too sigh with pleasure. The city will pulse its pain, fear, and impatient love into me from every direction." I can live the normal life I gave up for the spices all night if I so choose (TMS 60). Serving others in need and sacrificing a typical human life for her social work brings Tilo joy. In addition to selling spices and other Indian goods in her store, Tilo uses her enchanted ability to read people's hearts and brains to diagnose her clients' physical and mental health issues. Her narrative is told as follows: "I am a Mistress of Spices." I am aware of their origins, the meanings behind their hues, and their scents. Their warmth is ingrained in my being. They obey my orders from Amchur to Zafran. They reveal their magic powers and hidden properties to me at the drop of a hat (TMS 03). Tilo's strength, contentment, and confidence in her life are conveyed in these lines.

To preserve and protect her magical abilities, Tilo is also subject to numerous limitations. According to the rules of her mistresshood, she is not permitted to use the spices for herself, indulge in the lives of her customers, leave her store, see herself in the mirror, touch her customers, read the newspaper to learn about America, or—most importantly—love anyone other than the spices. The spices will revoke their abilities and punish her and her clients if she attempts to violate the rules. Notwithstanding the limitations that prevent her from leading a normal life, Tilo finds joy in serving the American and Indian immigrant populations there and living solely for others. I'm going to chant, she says. I'll be the administrator. As the Old One taught, I will pray for the removal of sorrow and suffering (TMS 07).

Tilo has a great deal of empathy for immigrants and enjoys using her magical craft to ease their suffering. This trait of Tilo gives her strength because, in order to find true purpose in life, one must first be a good person and virtuous as well. A person gains strength from their goodness. Tilo's life has significance because she lives it with the intention of helping others. "Having a purpose or function to pursue is connected to having a reason for existence," Reker says effectively when discussing the significance of having a purpose in life (Reker and Chamberlain 160). For one to discover the meaning of life, they must have a selfless purpose. The Palace of Illusions is a book that After using a self-centered and malevolent method to exact revenge on her adversary and risking her entire family in the conflict, Draupadi finally repents of her pointless existence. When someone engages in wicked behavior, they are still conscious of their vices, which is why they continue to have mental health issues and struggle to find purpose in life even after they have achieved their goals. Tilo, on the other hand, chooses the moral route and enjoys helping people. Tilo expresses empathy for the suffering of immigrants from the Indian subcontinent in America by saying:

*It seems right that I should have been here always, that I should understand without words their longing for the ways they chose to leave behind when they chose America. Their shame for that longing, like the bitter slight aftertaste in the mouth when one has chewed amlaki to freshen the breath. (TMS 04)*



Among the Indian-American immigrants that Tilo assists are Haroun, Jaggi, Lalita, Geeta, and Geeta's grandfather. Mr. Ahuja, Lalita's husband, is significantly older than she is, and he keeps her locked from the outside world while abusing and harassing her physically and mentally. By subjecting Lalita to a life of extreme loneliness and suffering in an unfamiliar American culture, he destroys her happiness and dashes her hopes of starting her own sewing business in America. Through her magical art, Tilo is able to read Lalita's thoughts, which include:

*All day at home is so lonely, the silence lies quick-sand sucking at her wrists and ankles. Tears she cannot stop, disobedient tears like spilled pomegranate seeds, and Ahuja shouting when he returns home to her swollen eyes. He refuses that his woman should work. Aren't I man enough man enough man enough. The word shattering like dishes swept from the dinner table. (TMS 15)*

Divakaruni portrays Tilo's internal conflict and struggle in a stunning way. Additionally, Divakaruni has utilized spices as a representation of Indian customs and patriarchal society, which consistently limits the roles of women. Tilo's ability to integrate into the host culture is hindered by the spices. Tilo wants to blend in with the other immigrants since she feels alone and alienated in America. For this reason, Tilo continues to help others by going beyond her comfort zone. Jagjit, a bashful Sikh immigrant youngster who doesn't speak much English, is also assisted by Tilo. At his school, American boys are torturing him and making fun of him. They beat him, take off his clothes, spit in his face, use derogatory language, and strip him naked in front of everyone on the schoolyard. In addition to being hesitant to speak the truth to her stern parents, who make him attend school, Jagjit is terrified of going to school. Tilo assists Jagjit by concealing a piece of cinnamon, which is thought to be a spice that strengthens and makes friends, within his turban. As noted by one of the pioneers of sociology, Thorsten Stellan, "The role of culturally accepted norms of conduct in the formation of cultural groups and the conflicts which arise through their interaction" (Gabbidon 148-151), Divakaruni uses Jagjit's story to illustrate the issue of violence against the Sikh immigrant community in America within the framework of cultural conflict theory.

Tilo, who has experienced life as an immigrant in America, believes that Americans are cruel and uncaring toward others. She therefore believes that she need to assist an increasing number of immigrants. It is challenging for an immigrant to find purpose in life in a foreign country. She also gives the immigrants advice on how to find purpose in their lives. through depicting the lives of various immigrants in her book, since one needs a meaningful existence in order to exist. Reker and Chamberlain's assertion that "the will to meaning and the search for meaning are core processes of existential meaning-making" (Reker and Chamberlain 01) is reflected in Divakaruni's characters. The difficulties faced by immigrants in discovering the purpose of their lives are depicted in Divakaruni. Divakaruni's depiction of the struggles faced by immigrants is supported by Sidlow's critique of racism in America: "Asian-Americans have suffered from racial bias and discrimination since they first began to immigrate to this country" (Sidlow 125). Divakaruni describes the hidden odds of America by revealing the immigrant's actual situation.

In the novel, Divakaruni uses the story of Geeta, a second-generation girl, to examine potential solutions to the prevalent problem of cultural clashes between first- and second-generation immigrants in the United States. In order to suggest figuratively the diaspora's emotional release and revelation that reopens the subject of racism, marginality, and individualism, the first and second generation Indian-American immigrants and their attitudes toward America and India have always been a top priority. In the conflict of ideas that express "western culture and political ontology," Divakaruni challenges this reality (Gilroy 01). In this book, Divakaruni depicts the dominant's ignorance of the dominating other's geopolitical vulnerability. That is the main moral and political dilemma that the rest of the West faces on an individual basis. While second-generation immigrants who are born there as citizens comprehend American ideas of life only and wish to live an American lifestyle, first-generation Indian Americans attempt to preserve their Indian culture in the foreign nation.

***Like their parents, the second-generation Indian-American compartmentalized their lives. At home and within the local community component, they were governed by the compromised Indian lifestyle developed by their parents and the broader community. Conflicts typically arose from the cultural clash of American individualism versus Indian communitarianism. (Diller 332-33).***

The spices force Tilo to follow the rules and help her clients by preventing her from breaking them. Additionally, the spices prevent her from integrating into the host culture, yet the new lifestyles of the host culture require her to acculturate, assimilate, and redeem herself from the conventions of her nation and the left-over past. Tilo wants to live a purposeful life where she can do as she pleases. She is imprisoned within the internal realm of spices by the norms and constraints that come with being a mistress of spices in her personal life. She tells the story: "The store was already there when I woke up in this land, with its hard, protective shell around me." I was encircled by the spices as well, a shell of voices and scents. In addition, my aging body's wrinkles are pressing against that other shell. The phrase "shell within a shell within a shell" (TMS 125) describes my heart beating like a bird above everything else.

In addition to illustrating the frailty of her femininity, Divakaruni illustrates the difficulties a woman faces in navigating possibilities in a foreign country and domestic norms. The author also highlights the universally caring and sharing nature of women, yet because of this kindness and compassion, which transcends cultural and cultural boundaries, women are often underestimated and devalued.

Tilo believes that the spices prevent her from freely assisting her clients, which prevents her from fulfilling her humanitarian obligation to solve their problems. As an immigrant herself, Tilo believes that nobody in America shows any concern for strangers, whereas in India, people are interested in one another. In the same way, her clients require her assistance. She begins to feel stuck in this in-between state. The explanation by Basu and Clifford is quite beneficial in order to comprehend this placement of Tilo in a metaphorical sense. Paul Basu claims that inbetweenness is an anti-essentialist stance that is characterized by an unrelenting quest for clarity and the unique and real nature of things. "Inbetweenness is defined by its essential

connectedness, a double consciousness born from histories of borrowing, displacement, transformation, and continual reinscription," he says, aptly describing this phrase (Basu 02). It is appropriate to quote Clifford regarding in-betweenness in order to support the novelist's mentality as an Indian-American diaspora: "It is a diasporic consciousness, a consciousness that meditates in a lived tension, the experiences of separation and entanglement of living here and remembering/desiring another place" (Clifford 255). Due to her limitations as a mistress of spices and her humanitarian nature, Tilo also felt in-between and missed India and Indian principles of caring for one another in America.

Tilo begins reflecting on herself and her future after meeting Raven. When I found the spices, I believed my search was over, but then I saw you, and now I don't know," she recounts (TMS 69). Tilo's discontent returns as she discovers that total independence has not allowed her to discover the actual meaning of her life. Tilo is a powerful woman who can accomplish anything she sets her mind to without sacrificing anything. Tilo's persona, as portrayed by Divakaruni, represents modern women who are constantly dissatisfied with their lives but possess the strength to achieve their goals. Through autonomous work, Divakaruni encourages women to gain power so they can accomplish their goals and find fulfillment.

Although Tilo is aware that Raven loves her and the spices, he does not condition his love for her. Tilo believes that she is entitled to happiness and unconditional love as well. She begins to envision a life beyond being a spice mistress. "Tilo's challenges arise when she realizes that she must abandon her own wants to maintain the magical power that she craves," writes Lara Merlin in her book review (Merlin 207). Tilo believes that the essence of her mistress of spices keeps her from leading a fulfilling feminine life. In their book *Exploring Existential Meaning*, Reker and Chamberlain explain the ideas of renowned psychologist Viktor Frankl and demonstrate the importance of meaningfulness in life by stating that "a sense of meaningfulness in one's life is the essential motivation for living" (Reker and Chamberlain 160). Tilo likewise aspires to live a life that is meaningful and motivating; she does not want to fulfill her obligations merely for their own sake. She hopes to make some progress in her life by using her greatest power to freely solve everyone's concerns. Tilo has never considered using evil methods to get what she wants. She always asks for the spices so she can assist her customers, but she never cheats on them. She adores her spices as well and has no intention of betraying them or abandoning them or her clients. She wants to assist Raven and all of her clients.

Here, Divakaruni illustrates how, similar to Tilo, immigrant women do not rush to establish their identities in a foreign country; instead, they emphasize the importance of knowing one's essence, soul, and God. Through her books, Divakaruni challenges the stereotype of migrant women by presenting them as strong enough to overcome obstacles and fragility. Regarding the protagonists of Divakaruni's book, Mishra claims that: "Divakaruni's female characters convey the deepest desire of women for self-identity" (Mishra 25). Tilo regains her identity as the mistress of spices and is free to live with Raven or spices if she so chooses. Her objective is to feel like a human, not to find an identity, so she chooses to help the underprivileged in America and discovers a life that truly fulfills her.



Raven is stopped en route by Tilo, who informs him that she must stay with her people. After Raven comes to the conclusion that Tilo is correct, they both leave for America. Here, Divakaruni conveys the idea that individuals might use their positive activities to build their own earthly paradise or meaningful life. She also conveys the message that in order to have a purposeful life, people must maintain their humanity and happiness, which come from giving to the less fortunate and getting involved in the world. People should support one another and break down barriers of nation and class. Through this book, she conveys the idea that one can become more connected to the essence and value of life by becoming involved and assimilating into society. In an interview with Marcus, Divakaruni states:

***Happiness comes from being involved in our human world. Raven's mistake is that, like all of us, he's looking for a gated community. Our concept of earthly paradise is to be separate. I believe we have to look at the problems around us and address them, not turn away. You cannot have personal happiness without caring for the larger good. (Marcus 04)***

According to Divakaruni, there is no greater sense of fulfillment in life than that which comes from helping others. The ultimate meaning of life, she adds, can only be discovered by virtues like independence, bravery, and learning to blend in with society. According to her, a person leads a meaningful life when they are content and at peace with themselves. Tilo discovers the real meaning or purpose of her existence and finds fulfillment and mental tranquility in assisting those in need. Froese rightly believes that selflessness is the only way to discover the genuine meaning. "Meaningful life consists of something that you believe is bigger than the self," according to Froese (Froese 03). Tilo discovers her actual purpose in life by serving others. Tilo assists her clients without abandoning Raven. She achieves success in her life without evading her responsibilities as a woman because she has acknowledged the feelings of her male counterpart as well. In order to maintain her identity as she feels right, Tilo self-actualizes her image and perception during the synthesis and transformation process. She gains genuine inner strength and discovers her life's purpose with Raven's help. Raven gives her the name Maya. From Nayan Tara, Bhagyavanti, and Tilo to Maya, or from Indian to Indian-American, or from a life without meaning to one with meaning, Tilo remembers her entire life's journey and the process of her emancipation.

### **Conclusion**

Women find meaning, direction, purpose, and a worthy existence when their feminine challenges and longings balance life's realities and dreams, according to an analysis of Divakaruni's novels, "Searching Meaningfulness: The Mistress of Spices." The female protagonists of these works, Tilo, Rakhi, and Korobi, embrace independence as well as acculturation, coordination, and adaptability with others in their lives or those they encounter. These books offer a reality of realities for living a meaningful life. In order to combat external challenges, these female characters deal with various internal tensions. They have the fortitude and resolve to face life's challenges head-on. These ladies are successful in creating a fulfilling life for themselves because they believe in their own values. The female protagonists in her stories create such an effective and oriented identity for themselves through the daring diverted

paths of achieving emancipation and want fulfillment that they begin to be recognized by their peers and the entire world. With the aid of their innate morality and regard for race, these women recover the shift in women's perspectives. It is discovered through study that the novelist is attempting to alter the stereotype of immigrant and Indian women as courting animals. Women writers from the diaspora today have also encountered a stereotyped portrayal from their peers and rivals. Their essays have also talked about their confined domestic lives, which in fact show how they grieve and lament the challenges of being a migrant. In contrast to Divakaruni's works, which have cracked the ice ceiling that the so-called male-bastion community of writers has been controlling with regard to the delineation of women characters' wants and fancies that the male society demands, they have always been ranked behind the male writers. Women writers today are no longer considered the "second sex," and their works serve as evidence of their deserving existence and independence.

### References

1. Giroux, Henry A. ed. —Post Modernism as Border Pedagogy: Redefining the Boundaries of Race and Ethnicity. *Post Modernism, Feminism, and Cultural Politics: Redrawing Educational Boundaries*. New York: Albany, 1991. Print.
2. Kim, Sharon. *Literary Epiphany in the Novel, 1850-1890, Constellations of the Soul*. New York: Palgrave Macmillan, 2012. Print.
3. Kumari, Archana. —The Matrix of Diasporic Consciousness in Chitra Banerjee Divakaruni's *Arranged Marriage*. *International Journal on Studies in English Language and Literature*. V.- 2. Iss.- 11. (November 2014): p. 64. Print.
4. Mehta, Julie. —Arranging One's Life: Sunnyvale Author Chitra Divakaruni Talks About Marriages and Stereotypes in an Interview. *Metro: Silicon Valley's Weekly Newspaper*. 3-9 October. 1996: p. 04. Print.
5. Nagarajan, M.S. *English Literary Criticism, and Theory*. Hyderabad: Orient Blackswan, 2016. Print.
6. Nimavat, Dushyant B. *The Cassandra in Exile: A Study of the Diasporic Sensibility in the Poetry of Meena Alexander, Sujata Bhatt, Chitra Banerjee Divakaruni, Moniza Alvi and Jean Arasanayagam*. Rajkot: Saurashtra University, 2012. Print.
7. Ophilia, M. S. Antony. —An Exposition of the Cultural Problems of Diaspora in Chitra Banerjee Divakaruni's *The Vine of Desire*. *Rock Pebbles*. Vol.- XV. Iss.- II. (2011): 103. Print.
8. Paul, Gilroy. *Against Race: Imagining Political Culture Beyond the Color Line*. Cambridge: Howard Uni. Press, 1993. Print.
9. Rajan, Geeta. —Chitra Divakaruni's *The Mistress of Spices*: Deploying Mystical Realism. *Meridians*. 2. 2. (2002): 216. Print.
10. Roy, Subhra. —The Unfolding of Korobi: A Critical Analysis of the Gradual Growth of the Central Character in *Oleander Girl*. *Language in India*. 15. 5. (May 2015): 373. Print.