

New Existence in An Alien Land by The View of Chitra Banerjee

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Paper Received on 09-11-2025, Accepted on 07-01-2026
Published on 08 -01-26; DOI:10.36993/RJOE.2025.11.01.29

Abstract

In a selection of Chitra Banerjee Divakaruni's writings, the project focuses on the migrants on the alien land with important issues of sorcery authenticity, fantasy, and culture. It explains how they are related to one another and gives her work a distinct feel. It also emphasizes how the various systems aid suitably and efficiently embellishing and pulling out the themes in her works. While researching Banerjee's key subjects, the challenges of employees were also revealed, as well as their decision to face the world bravely by overcoming all obstacles. Divakaruni has primarily used dreams as a means of transmitting otherworldly qualities in her works. In terms of friendliness and social standing as a working Indian, the protagonists in her writings do not assimilate or acclimate; rather, they adjust or comply with life around them, without changing or changing themselves. In her fills in as social offshoots, the creator integrates rites, shows, and activities associated with cuisine, clothing, and her language. The books chosen for analysis are The Mistress of Spices (1995), The Vine of Desire (2002), and Queen of Dreams (2004).

Keywords: Existence, Myth, Fantasy, Reality, Immigrants, and Culture.

Introduction

Chitra Divakaruni One of India's most accomplished authors, Banerjee Chitra Banerjee Divakaruni, has made the concept of "migrant reasonableness" a central theme in her writing. Since settling in, she has witnessed firsthand the differences in Indian culture and way of life in the United States. Her subject is the migration of Indians from their homeland to the United States for a variety of reasons, including job, education, and commerce [1].

Banerjee's critical works include *The Vine of Desire*, *Queen of Dreams*, and *Mistress of Spices* which reflect the assumptions, trust, aspiration, and disappointments of migrants in the United States. When people go on a journey that begins in one country and ends in another, their lives undergo several transformations. From a variety of perspectives, Chitra Banerjee's works *The Mistress of Spices*, *Queen of Dreams*, and *The Vine of Desire* are divided into two portions [2].

The first half of the novel focuses on foreign women, their lifestyles, character issues, and their search for unmistakable proof, while the second half of the story employs mystery authenticity to overcome their issues and achieve self-personality [3]. Her plot is also split between India and the United States; a realm of dreams reflects the enchantment, and the books emphasize the unity of women's lives. People have their universes when it comes to dating, and males typically play supporting roles, only occasionally intruding on the skyline of a woman's existence.

In the original *Queen of Dreams*, the idea of intelligence being passed down from mother to daughter is important, and female solidarity appears to be the greatest way to survive. Mother-daughter relationships, both conscious and unconscious, are very crucial. Banerjee, as an author, uses an enchantment to bring reality back to life. As a result, the majority of her paintings are mysterious and real, with a focus on women. Ladies, in particular, reacted to her composition, she said in one of her sessions, because she focused on the - ladies in love, ladies in a difficult circumstance, and ladies dating. She is an unrivaled storyteller of settler stories, particularly the struggles of women in a strange area forced to confront the differences between the world they left behind and the one they should call home.

She's figured out how to combine realism with the appeal. Inanimate objects and creatures such as snakes, tastes, and conch have been treated as though they could communicate. The author employs techniques such as continuous flow, dreams, flashbacks, and other crucial methods. The unique elements in her work indicate that they anticipate reality, and it also has a mental component. Divakaruni resurrects the long-forgotten Indian fantasy, belief, custom, culture, and even dreams that are so essential for survival, and which are, in actuality, simply a blend of all in mysterious authenticity. However, as the novel progresses, the dream element fades and the realistic element takes center stage.

New Existence

Chitra Banerjee's use of enigmatic authenticity demonstrates that it is a feasible research technique for communicating the conflicts that occur between

recognizable civilizations and changed ways of view of the real world. It's crucial to understand how the sorcery pragmatist tale works by fusing the divine with everyday life. In the language of the portrayal, it also depicts the tension between two developments and different perspectives on reality. Spices' fancy woman completes a social combo based on the hero's circumstances [4].

Existing researchers claim that supernatural authenticity can fill in the gaps by retrieving the shards of voices and images from the colonized's lost and enslaved stories in her book Challenging Realities: Magic Realism in Contemporary American Women's Fiction. These factors come together to make enchanted authenticity a fantastic postcolonial plot device in fiction [5]. The Mistress of Spices is a supernaturally inspired narrative about a multicultural migrant. It's an unusual romance story based on the author's societal beliefs.

It combines the flavors with the emotions of the characters. Turmeric is used to expect resurrection, pepper is used to clean devilishness, fennel is used to calm tempers, fenugreek is used to develop the body, and kalojire is used to relieve pain and languishing. The typical foreigner narratives of hopes, dreams, suffering, and hardship end on a positive note. The Mistress of Spices is a verse novel written in a half-breed of composition and poetry in the "Sorcery Realism" style; while set in this world, for the most part, it features elements that defy regular rules and give it an otherworldly sense.

Tilo, the protagonist, arrives in Oakland after being trained by the priestess-like old courtesan of tastes for a profession serving others on an isolated, charming island. Tilo, who has taken on the appearance of a hag and is forbidden from leaving her shop, uses the magic of her flavors and her clairvoyant abilities to aid a variety of Indian employees who are estranged, forlorn, or in danger in their new land. The zest shop, which attracts the entire Indian population, is its microcosm. Among the many faces, we see there are the bougainvillea young girls, the affluent men's wives, the Mohans and Jagjits, and the Kwesis. Every face has a unique story to tell.

Although many of their settlement goals have been dashed, there are some examples of triumph over adversity. The most striking among them are the highlights of four girls whose fates are inextricably linked to that of Tilo, the flavor and spell creator: Geeta, Lalita, Haroun, and Raven. The Mistress of Spices, like the prelude, is engulfed in a dream. In any case, the story begins with a strong undertone of genuineness that grows stronger as it progresses. However, as the story progresses, the dream component fades and the rational component takes center stage [6].

Personality concerns underpin the intricacies of diasporic transactions, and Divakaruni's work aims to depict the nuanced aspects that challenge stereotypes of South Asians as model minorities and peaceful citizens. *The Mistress of Spices* looks into a diverse group of Indian migrant residents. Perhaps the experience of the worker has been one of social dispossession and material security in the cosmetics of whoever. Tilo, the serving heavenly messenger, is more concerned about those who require her assistance.

The *Mistress of Spices* adopts a more intricate underlying plan to investigate the relocation. Every section contains a brief story about a person or a social interaction; the narratives are then interwoven throughout the piece, capturing the subtlest shades and depicting progress. As Tilo weaves her needlework of diverse lives, we as viewers pick up on a variety of societal standards and symbols, and we become engrossed in the lives of Jaggi, Ahuja's better half, and Geeta, to name a few. It is stated unequivocally that it is a "women's island." Instead of an astonishing planet, the expression "human world" stands out from the "island of ladies."

It's also critical because the female universe is a closed system. It is cut off from the male domain, and the only way for the two worlds to communicate is for the exceptional ladies to spontaneously shout to the next planet [7]. Tilo is not allowed to leave the store. Inside the macho realm, the store is a different ladylike universe. It's bursting at the seams with flavors associated with the kitchen, which is traditionally a feminine domain. Divakaruni, for the most part, stays within the confines of traditional ladylike space. She's attempting to create a feminine world out of pre-existing ideas.

Tilo, the *Mistress of Spices*, was roused by Tilottama, the heavenly danseuse in Indra's court. However, she also lends the word another meaning. Until now, she has been linked to the sesame seed. Tilo connects the holy and the mundane in this way. When she decides to leave the power behind and focus solely on the human, she adopts the name Maya, which has significant legendary and philosophical connotations. In Hindu thought, Maya is the female law that underpins the entire material cosmos. The physical cosmos is thought to be a deception. When Tilo adopts the name Maya, she reasserts her natural feminine identity.

Tilo is friends with snakes. Snakes have revealed every little detail of her famous knowledge [8]. The snake is a symbol of wealth since it is a chthonic incarnation of the Mother Goddess. By connection, it also has a ladylike appearance. Divakaruni employs traditional folklore and imagery when it furthers her goal of creating a female universe. In addition, *The Mistress of Spices* is preoccupied with

flavor descriptors. With regards to food, flavor, and surface, a flood of phrases, allegories, and analogies are released. Divakaruni's top compound descriptions are fog significant, wine-dull, random pathetic, and inquisitive wonderful, "The red stew canister is incredibly light".

The Vine of Desire is a female Kunstlerroman, a clever that depicts the hero's development into an adult craftsman, with personal recommendations. In Anju's project "Draupandi's Garden," we see Divakaruni's take on experimental writing, in which she combines fiction, symbolism, and emotive, all derived from her social tradition, to examine the metamorphosis of women's characters in South Asian travelers:

*Draupadi's nursery would be filled with what kind of plants?
Is it the agnirekha, the brilliant bloom, the blossom of bravery,
the blooming of her husbands' legends? Would it be a section
of parijaat, the fragrant satisfaction tree wrested from the
holy creatures' king Indra by their coach Krishna? Is it the
marvelous longing plant, Asha-lata, that fulfills all of your
desires? (VD:345-346)*

The mothers in "The Vine of Desire" also join this new society of ladies. This is exemplified when they sell their once-in-a-lifetime tribal home and relocate to a new loft. It's amazing to think about how much they've changed since moving into their new house.

The mothers figure out how to go about their daily lives in a way that is both satisfying and socially important. They listen to their favorite music and go for walks whenever they feel like it. They are not concerned about the societal stigma associated with a divorced person at this time, and they have decided to keep Sudha with them. Her young lady is well-liked by them. Finally, they make a gesture of dismissing man-centered entertainment and acknowledging the ideas of the new ladylike cosmos [9].

Sudha and Anju's ideas about the United States, just as Sudha's assumptions about migration to America in the story, for all intents and purposes confined migration to America. Everything is far too simple to overlook the fact that obscurity and curiosity can also indicate a lack of personality and social constriction.

Sudha arrives in America despising love, family, and home, and despite her cousin's assistance, she is expected to accept a desolate, free existence in the Western style. Leaving India and settling in the United States, however, can't be as enticing as it may appear, especially given all of the changes that this shift will bring.

Divakaruni may have drawn inspiration from a couple of female activists from Indian history and culture [10]. In Hindu traditional folklore, the goddesses Kali and Durga are notable icons, seen as indicators of force, preservers of good, and destroyers of evil.

In 1858, Lakshmi Bai, also known as the Rani (Queen) of Jhansi (1830-1858), led a violent armed rebellion against British provincial forces seeking to maintain control of the self-sufficient Indian realm of Jhansi on the pretext that the monarch of Jhansi had left no male heir. Divakaruni uses her skill of sympathetic narration to call attention to the perusers' societal misdeeds towards women. Her tales are remembered for their affectability, strength, and adaptability, which enabled them to persevere in the face of insurmountable odds.

This demonstrates that Divakaruni's *The Vine of Desire* is a strong novel that lifts its characters from the pages and transports the reader to an emotionally complex environment replete with secrets, lies, truths, and passions that tear people apart and reunite them. Because of Divakaruni's romanticized view of America, she overlooks the possibility that when people are displaced from their familiar environment and culture and placed in a culture that places a high value on homogeneity and assimilation, they may become social outcasts, even if they are technically accepted in their new home [11].

All of the complexity of America's past and present race and class relations are also glossed over in Divakaruni's work with only a few brief remarks. America becomes this one-of-a-kind, mythical continent that provides a haven for the female characters in Divakaruni's novels, primarily middle-class Indian women imprisoned by Indian traditions and seeking European-style advancement in the "special" promised land of America. America appears to be the revitalizer of her Indian female characters, confirming the writer's binaries between Indian and American.

The Indian immigrant woman arrives in America with a lot of mixed emotions. The mental frame combines the feeling of being displaced as a result of physical migration. In addition, the woman is psychologically taught to play certain duties that have been defined for her by traditional patriarchy at home in India and, by extension, overseas. In Divakaruni's novels, *Vine of Desire* and *Queen of Dreams*, the "new" woman's identity seems to solidify by drawing on both cultures and remaking herself completely [15].

Divakaruni's fiction is undoubtedly part of the growing corpus of Asian American women's writing, whose central theme is the lonely outsider, the first or second-generation Asian immigrant in an often hostile, unfathomable, and

incomprehensible environment, struggling to assimilate while maintaining her ethnic identity. They are considerably more oppressed by the double yoke of color and gender than African Americans. Sisterhood is a strength and a scour for Asian or African-American women, allowing them to develop themselves as individuals and nurture their links with their communities.

Divakaruni provides a psychological examination of Indian immigrant women as they are symbolically represented in *Tilo*, with a focus on traditional mythology as a theme transmission in literature. The promise of the author is based on the conviction that magic exists and is a part of everyday life. The novel and its protagonist's miraculous metamorphosis are both plausible and significant because of the philosophy. Divakaruni establishes the magical realist literature's cultural transcending aspect, an oxymoron that depicts a binary opposition between reality and imagination, a perpetually contradictory relationship between two worlds.

What was previously implied is now declared, demonstrating that female settler essayists may use the opposed traits of otherworldly authenticity to demonstrate that they, too, have a voice. Ladies must go through an emergency before they can begin setting up themselves. They are first oblivious to their internal strength and rely on the strength of others. For example, Sudha, Anju, Tilo, and Mrs. Gupta all rely on their spouses or sweethearts for assistance. In any case, once they've dealt with the crisis, they'll be able to break free from their shackles and recognize their inner strength [12].

Marriage does not guarantee the females' security at home or a distinct personality. Many female essayists in India, for example, argue that marriage might be harmful to a woman's uniqueness. Celibacy, spouse administration, and motherhood are all Hindu ideas that work toward eradicating the lady's needs, desires, and even character. Chitra's full cast of characters will twist but never break. As a result, the entire series concludes in a positive and assured tone [14].

Chitra Banerjee appears to deliberately ignore otherworldliness, given that her heroines aren't typical female characters; they're strong people who don't cry even in dire circumstances and, as a result, don't want deep consolation. Furthermore, they emerge as extraordinary and grounded individuals who do not rely on otherworldliness to take responsibility for their life. They do, in any case, make things in the same way. They all come from a strict household, and when they migrate to America, it is their conventional childhood that generates the mental divide between east and west.

However, the author of the myth will most likely debunk it, as he can only do so through legend. As a result, fantasy, which is a source of public pride, should be cherished, and journalists should concentrate on extolling their way of life through mythology. Food preferences and language are two aspects of relocation that she depicts in her work. Food was something to be consumed for the sake of consumption, but it was also a creative tool in that social context. Because food and culture are important aspects of a movement, social rituals and lifestyles help to maintain a strong sense of belonging to that country [13].

Culinary culture plays an important role in these people's diasporic identity. Individuals' inclinations are drawn in by functions or customs, which are remembered for a common musical heartbeat and thus transmit sentiments of connection and fellowship, just as they are for their babies.

By recognizing all parts of the creative mind, particularly as depicted in witchcraft, fantasy, and religion, mysterious authenticity may help us understand what it means to be "genuine." In mystical authenticity, the creator confronts reality and tries to untangle it, to understand what is baffling in objects, everyday life, and human activities [16]. Her writing style also aids in bringing out and developing the themes of her novels effectively.

Reality is presented fairly in Divakaruni's works. She is unconcerned about the good effects of her distinct land's way of life. Each diasporic Indian who comes into contact with the rich complexity and humanity of their ancestral homeland is evaluated by the reader. They have excellent qualities, however, they fall short in a few areas. Divakaruni opposes all forms of social disobedience. She has recognized the psychological strength and aptitude of twenty-first-century women who have opportunity and autonomy, allowing them to express themselves regardless of culture.

In her writings, she communicates a fantastic collection of encounters gleaned from societal clashes. The works are inspired by the difficulties faced by Indian immigrants in the United States. These characters have been warped from their pleasant lifestyles in a mundane setting. They are learning new methods and approaches to acclimate to their new surroundings. Regardless, such learning needs to be lived and experienced firsthand to create a new life mode.

Conclusion

When it comes to social, political, and verifiable themes, the objective of avoiding a comprehensive use of authenticity is that it allows the reader and author a substitute means to convey an elective sensation of a constantly existent "reality." The

result is frequently an attempt to bring together values that are held in high regard in both civilizations. As a result, otherworldly authenticity appears to be beneficial for this form of hybridity or variation. According to the author, sorcery authenticity frequently gives voice to native or antiquated fantasy, legends, and social practice in the topical space, as well as to artistic customs that express them through nonsensible events and pictures in the realm of account strategy; it could be considered a form of story primitivism. Thus, the new existence in the alien land explains the extraordinary view of Chitra Banerjee with fantasy words and unimaginable thoughts.

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How to Cite this article?

Selvarani, P. "New Existence in an Alien Land: The View of Chitra Banerjee Divakaruni." *Research Journal of English (RJOE)*, vol. 11, no. 1, Jan.–Mar. 2026, Oray's Publications, <https://doi.org/10.36993/RJOE.2025.11.01.29>