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Culture and CULTURAL CONFLICT IN MISTRESS OF SPICES

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Dedications

This study is wholehearted dedicated to my beloved parents, whom continually provide their moral, spiritual, emotional, and financial support always.

To my cousin NOUR (Unni) who have been my source of inspiration and gave me strength when I thought of giving up.

To my sisters Mazina , safa , Aisha and my dear partner Mimi whom have been always there for me no matter what .

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-Amira-



Dedications

I dedicate my dissertation work to everyone who helped me along the way.

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Abstract

This study aims to analyze a stylistic analysis of culture and cultural conflict in the novel, “The mistress of Spices” by Chitra Banerjee Devakaruni, and it also shows how these two styles are related to each other. Colonialism as the diaspora is very prominent in postcolonial studies and literature. The study presents a practical analysis of how language, style, characters, land, social status and cultural traditions are presented in the novel to build the identity of people in the novel The Lady of Spices. As cultural branches that gather, the writer combines her novel with rituals, customs and practices related to food, clothing, and her mother tongue. I have studied and studied the literary award-winning novel of Devakaruni, as an example of several global issues that Devakaruni is trying to remove by embodying her fictional character Tilo, Indian spices cultivated with ingenuity and healing power, and the old mother who seems attached to Buddhism. Divakaruni described the lifeless spices as living organisms. The American Indian writer Devakaruni metaphorically embodied this Indian spice with the aim of benefiting from knowledge that transcends the limits of science.

key words: Culture, cultural conflict, diaspora, post-colonialism, Indian writing, literature.

ملخص

تهدف هذه الدراسة إلى تحليل أسلوبى للثقافة و الصراع الثقافى فى رواية ، "سيدة البهارات" للكاتبة شيترا بانيرجى ديفاكرونى كما توضح كيف أن هذين الأسلوبين مرتبطين ببعضهما البعض و فى اطار استكشاف المواضيع الرئيسية للرواية ،تستكشف الدراسة أيضا ان مشكلة المهاجرين و المغتربين فى ادب ما بعد الاستعمار حيث ان الشتات بارز جدا فى دراسات و ادب ما بعد الاستعمار. تقدم الدراسة تحليلا عمليا لكيفية عرض اللغة و الأسلوب و الشخصيات و الأرض و الوضع الاجتماعى و التقاليد الثقافية فى الرواية لبناء هوية الأشخاص فى رواية سيدة البهارات. و كفروع ثقافية تجمع،تجمع الكاتبة روايتها بطقوس و عادات و ممارسات تتعلق بالطعام،اللباس،و لغتها الام. درست درست رواية ديفاكرونى الحائزة جائزة أدبية،كمثال لعدة قضايا عالمية تحاول ديفاكرونى ازالتها من خلال تجسيد شخصيتها الخيالية تيلو ، البهارات الهندية المزروعة بالبراعة و قوة الشفاء، و العجوز الام التى تبدو ملتصقة بالبوذية . وصفت ديفاكرونى التوابل التى لا حياة لها بأنها كائنات حية. ولقد جسدت الكاتبة الهندية الامريكية ديفاكرونى مجازا هذه التوابل الهندية بهدف الاسفاده من المعرفة التى تتجاوز حدود العلم

الكلمات المفتاحية : الثقافة ، الصراع الثقافى ، الشتات ، ما بعد الاستعمار ، الكاتبة الهندية ،الادب

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General Introduction

General Introduction

Cultures are like underground rivers that run through our lives and relationships, giving us messages that shape our perceptions.

Culture, simply means what everyone in a group knows that outsiders do not know. They are the water fish swim in, unaware of its effect on their vision. They are a series of lenses that shape what we see and don't see, how we perceive and interpret, and where we draw boundaries. In shaping our values, cultures contain starting points and currencies. Starting points are those places it is natural to begin, whether with individuals or group concerns, with the big picture or particularities. currencies are those things we care about that influence and shape our interactions with others, but in some countries they educate their people about problems that their homeland has been through for a long period of time and that have been part of their identity, which made a lot not satisfied and try to change it by immigrate.

Chitra Banerjee Divakaruni, a Bengali writer, is claimed that she moved to the United State, she is considered one of the first writers of the Diasporic literature. Her novels often reveal, how the characters is struggling to preserve a balance between family responsibilities and individuals happiness and this masterpiece highlights the conflict of immigrants in western countries, specially, the US. it inscribes the rich heritage of Indian culture through the meaningful use of spices and it also replicate the Indian essence in every character of the novel , specially the protagonist tilo .

Motivation:

The novel motivated us to look more about the author's life and career and specially when we watched the movie we were inspired more about the story, and since we all know that our generation today are very interested about the immigration, we decided to highlight this topic and make clear vision.

Problematic:

Divakaruni is known as a legendary postcolonial diasporic writer, among other Indian writers. Her writings, especially the mistress of spices, have received widespread acclaim and literary acclaim for their diver's theme of immigration, religion, love, culture,

education, racism, oppression, traditions, independence, and post colonialism. The novel's central themes are the evidence of colonialism's influence on India and Indian's battle for their existence, heritage, and identity.

Research Question:

The following Questions are the research questions that the work was based:

1. How does Chitra Banerjee Divakaruni characterize the lifeless spices as living characters?
2. In her novel what extent the cultural conflict accrues in the author's life?

Hypothesis:

For the previous questions we hypothesize that Divakaruni depicts the female protagonist's psychological oppression in the Indian patriarchal society. She portrays the life of an immigrant issues within a host western society.

Research Methodology:

In order to conduct a literary research, various approaches, methods and theories have been employed. the purpose of this study is to investigate cultural conflict in Chitra Banerjee Divakaruni's the mistress of spices. this suggests that the study focuses on a different method of data collection than interviews, observations, surveys, and so on. we used literary texts, books, articles, papers, and trustworthy sources to obtain data for the study. The materials for the particular study for in-depth research were gathered mostly from primarily sources: the Mistress of spices (1997) and some other textual analysis guided by the idea of postcolonial.

The structure of the study:

This work is divided into three chapters: Two theoretical and one practical. The first Chapter will attempt to introduce the author Chitra Banerjee Divakaruni as well as the novel *The Mistress of Spices*. This modest chapter seeks to offer some light on the novel's topics as they are envisaged as a very significant portion to deal with the chosen theory as well. This chapter is broken into four parts. The first will focus on the author's personal and professional life, as well as her main works. The plot description of the novel and the characters will next be shown to help us grasp the story.

The first is about the writer her personal and professional life, and her major works. Then, we will see the plot summary of the novel and the characters to better understand the story. Next, we will introduce the dominant themes in the novel. The last part will be the plot of the story.

In the second chapter we focused on general overview about the culture and the cultural conflict in order to make the subject easier to understand. firstly, we are going to give a full background about the culture through its definition, characteristics, it's importance and examples about culture. And then moving to cultural conflict to introduce its definition, types and causes. finally, we will show how to resolve cultural conflict.

In the third chapter, the current study will seek the analyze of cultural conflict in Chitra Banerjee Divakaruni's *mistress of spices* This chapter is devoted to clarify the cultural conflict in the novel as postcolonial diasporic writer Divakaruni, defends her national identity through her ideas, employing both the language of the colonizer and her cultural history and mythology. We will also show the cultural changing that chitra faced through language, immigrant, beliefs and even style of clothes.

Literature review

The literature review refers to prior literary works that deal with the same topic. Several critics panned Chitra Banerjee Divakaruni's work, particularly the *Mistress of Spices*. As the book of A Padmaja "Migration to Heaven or Hell: An Emigrant Perspective of Chitra Banerjee Divakaruni". *White Feet in Black Sandals: A Study of Magic Realism as the Narrative Mode in Divakaruni's The Mistress of Spices* by Batra, Jagdish, in addition to the article journal of Chakravarti, Devashri, and G. A. Ghanashyam (2012): *Shifting*.



CHAPTER I

The Author's Biography

Chapter I. The Author's Biography

Introduction

Chitra Banerjee Divakaruni is an Indian-American author whose work has a global following. With the release of her debut novel, *The Mistress of Spices*, as well as *The Sister of My Heart* and, most recently, *The Palace of Illusion*, she rose to prominence. As a result, she is regarded as one of the diaspora's most prominent Indian writers. As demonstrated in *The Mistress of Spices*, which was adapted into a film of the same name in 2005, it is the only literary media that can compete with film and radio. Several subjects are addressed throughout the story. It is a dramatic narrative of the protagonist Tilo's journey from knowledge to self-discovery, and it deals with questions of culture, identity, the immigrant experience, and the diaspora. Tilo embarks on a journey of self-discovery through spices, which talk to her and lead her throughout the story.

I.1. The Author's Life

Indian-American writer and poet Chitra Banerjee Divakaruni was born in 1956 in Kolkata, India. Her father Rajendra Kumar Banerjee was an accountant and her mother Tatini Banerjee was a teacher. Divakaruni's childhood name was Chitra Lekha Banerjee. She had three brothers, namely Partha, Dhurva and Surya. Being the only daughter, Chitra was overprotected and prevented from realizing herself. Her late grandfather left a deep impression on her life. He loved Chitra so much and told her many stories, especially from Indian epics like the Ramayana and the Mahabharata.

She decided to go to The United States for further studies after completing her graduation. Her traditional Bengali family initially refused to fulfill Chitra's desire, but realizing that since childhood Chitra was very smart in her studies, they allowed her to go to the U.S. but only with her elder brother, who used to live in Ohio. She moved to the United States in 1976 when she was only 19 years old. She pursued her master's degree in English Literature from Wright State University in Dayton, Ohio in 1978. She had to make money for the expenses of her studies. She worked on the instrument washing in a research laboratory, then in a bakery shop, after that she worked as a seller of merchandise. She even tried her hand at babysitting. Furthermore, in order to continue her Ph.D. studies at

University of California at Berkeley, she lived in the international house of Berkeley and worked in its dining hall for cleaning dishes. Chitra had been married.

Murthy Divakaruni from Andhra Pradesh, India, since 1979. She lived in Sunnyvale, California, with her family for a long time, including her husband, and two sons, Anand and Abhay. Divakaruni completed her doctorate at the University of California in 1985. She felt Deeply rootless, nostalgic and deprived as an immigrant in the United States. The quest for her own identity was born and the creation of her personality took place continuously, the cultural differences were gradually recognized to her. The United States as her host country inspired her to evaluate what was good to adopt and what was not. She shared these experiences with the voice of immigrant women in the context of cultural conflicts.

(Agarwal), Divakaruni said

in an interview that:

"—Immigration in my case makes me into a writer. It gives me a subject to write about. It gives me a whole different focus for looking back at my home culture, but also for looking at this new world in which I find myself, everything is so different!" (Basu)

Chitra took writing more seriously; she joined a creative writing program and accompanied a Berkeley literary group. Since her childhood Divakaruni writes for her own pleasure and solace, and as an immigrant, she also wrote protesting American behavior towards Immigrants. Her nostalgia for India is well projected in creative writings. The first volume of poetry *Dark like the River* was published in 1987, with the help of a group of writers that she Joined in Berkeley, she even taught creative writing and English Literature at Diablo Valley

College. After that, she published *The Reason for Nasturtiums* (1990) another anthology of Her poems. After the publication of her second anthology, she became a professor in Foothill College, Los Altos, California. Her passion of writing started as a poet, but later she wrote Essays and novels.

Chitra Banerjee Divakaruni was also inspired by many novelists of different communities as Maxine Hong Kingston, Toni Morrison, and many Indian-American writers such as Jhumpa Lahiri, Anita Desai, Bharati Mukherjee etc. She was influenced by their themes of immigration, changing the role of women, myth, identity crisis, lives of second generation immigrants etc. (Chakravarti)

I.2. The Author's Education

When she was 19, Divakaruni migrated to the United States in 1976, where she continued her studies, earning a master's degree in English from Wright State University in Dayton, Ohio, and then a doctorate from the University of California at Berkeley. Divakaruni had many different jobs to pay for her tuition, including babysitting, selling in an Indian boutique, slicing bread in a bakery and washing instruments in a science lab. Divakaruni started writing fiction after graduating from Berkeley when she realised, "I loved teaching, but I did not want to write academically. I did not have enough heart in it. I wanted to write something more immediate" (Mehta). Divakaruni lived in Chicago and Ohio before moving to Sunnyvale, California in 1979. She currently lives with her husband and two children and teaches Creative Writing at Foothill University in Los Altos Hills, CA. She has also been involved in her community. In 1991, she founded MAITRI, a hotline for South Asian women who have been victims of abuse or domestic violence.

I.3. The Author's Work and Career

Divakaruni's books, written in India and America, "are about Indian-born women torn between the values of the old and new worlds. She demonstrates empathy and a deft handling of story, plot and lyrical description to give readers a multi-layered view of her characters and their respective worlds, marked by fear, hope and discovery" (Doubleday). Most of her works are partly autobiographical and based on the lives of Indian immigrants she has dealt with. She says she writes to unite people by breaking down old stereotypes. Her first works appeared in the form of poetry collections: *Dark as the River* (1987), *The Reason for Nasturtium* (1990) and *Black Candle* (1991). After these works, she was still not very well known. Divakaruni then decided to write prose and enrolled in a fiction writing course. The professor was so impressed with her work that he showed it to an agent, who in return got Divakaruni a contract with Doubleday. In 1995, Divakaruni published a collection of short stories called *Arranged Marriage*, in which she tells stories about immigrant brides who are "both liberated and trapped by cultural changes, struggling to create their own identities" (Patel). The book addresses important issues such as race

relations, racism, economic inequality, divorce and abortion. The book won the Bay Area Book Reviewers Award for fiction, the PEN Oakland Josephine Miles Prize for fiction and the American Book Award from the Before Columbus Foundation. In 1997, Divakaruni wrote her first novel, *The Mistress of Spices*. "The book has a very mystical quality and, as Divakaruni puts it, 'I wrote in a spirit of play, collapsing the boundaries between the realistic world of twentieth-century America and the timeless world of myth and magic in my attempt to create a modern fable'" (Patel). The book was shortlisted for the Orange Prize in England and was named one of the best books of 1997 by the Los Angeles Times. *Sister of My Heart*, published in 1998, is Divakaruni's most recent novel. The latter published another collection of poems, *Leaving Yuba City*, in 1997. These poems also deal with the struggles of immigrant women to find their identity in a new world. Excerpts from this collection were awarded the Allen Ginsberg Prize and the Pushcart Prize.

Divakaruni explained her reason for writing by saying, "There is a certain spirituality, which need not be religious - the essence of spirituality - that lies at the heart of the Indian psyche, which finds the divine in everything. It was important for me to write about my own reality and that of my community" (Doubleday).

1.3.1. Short introduction About the Mistress of Spices

The novel is the most important and popular literary medium in the modern times. It is the only literary form which can compete for popularity with the film and the radio, as in *The Mistress of Spices* which was released as a film under the same name in 2005. The novel examines several themes. It addresses issues of Culture, Identity, the immigrant and diasporic experience and is an evocative account of the protagonist Tilo's journey from awareness to self-discovery. Tilo takes the spice route to self-discovery; the spices speak and lead her throughout the narrative

In *The Mistress of Spices*, Divakaruni tells the story of Tilo, a young woman born in another time, in a faraway place, which is trained in the ancient art of spices and ordained as a mistress charged with special powers. Once fully initiated in a rite of fire, the immortal Tilo in the gnarled and arthritic body of an old woman, travels through time to Oakland,

California, where she opens a shop from which she administers spices as curatives to the local Indian community.

Although it is her duty to remain emotionally detached, Tilo breaks the rules of the spices and is drawn into the lives of the customers in her shop, helping them through their spirals of trouble, abusive husbands, racism, generational conflicts, drugs abuse, and when an unexpected romance blossoms with a handsome stranger, Tilo was forced to choose between the supernatural life of an immortal and the vicissitude of modern life.

Spellbinding and hypnotizing, the mistress of spices is a tale of joy and sorrow and one special woman's magical powers.

1.3.1.1. The Mistress of spices themes

Through a close analysis of the mistress of spices article delineated the dichotomies of race and culture which is articulated is that between San Francisco, the big city that seems to hold all the temptations and which, through the majestic stature of the Golden Gate, is perceived as a symbol of the greatness of America, and Oakland, where Tilo lives and which is home to her secret empire of spices. Major themes of the mistress of spices include the struggle faced by the immigrant who moved geographically, politically, socially and culturally from its homeland India, and trying to come to terms with a new existence in an alien land. The spices are used as a symbol of un-American. They succeed in recapturing the Orient in the minds of those who are fascinated by them.

1.3.1.2. The Conflict between Love and Duty:

Tilo as a mistress is not allowed to fall in love. She is stuck between her duty as a mistress and her personal desire and needs as a human being. The deep emotion of love motivates her to move against her duties at different levels. Tilo has broken all expectations, rules, other people's wishes and has, at last, through her resolution, discovered the freedom to express her own needs and to create a new life in her own identity formation, as if she is born into a new identity. Making love with Raven brings Tilo, a symbolic change making her more human rather than supernatural and it gives a sense of harmony with the outside world. As a result, her life is full of disasters. She realizes that her act of offending the rules of falling in love with the American is responsible for all her sadness. O exhilaration, I

thought. To be upraised up through the attention of chaos, to balance breath-stopped on the edge of nothing. And the plunge that will follow, the shattering of my matchstick body to smithereens, the bones flying free as foam, the heart finally released. (Divakaruni 232)

1.3.1.3. Identity Crisis

When a person is going through a period of identity crisis, that person begins to create a number of self-satisfying illusions, rationalizes his/her failures, creates a new self, or is ultimately eliminated from the face of the earth. Identity is also closely related to the term self. Tilo has been addressed by nearly four different names representing four conflicting and confusing identities in a single life-time. (Tomlinson) Tilo was born in a village and she was named Nayan Tara. Then the pirates carry her away and then she was called 'Bhagyavati'. When She decides to reach the island, the snakes named her 'Sarpakanya'. For becoming mistress of Spices, she changed her name into Tilo meaning 'a life giver and a restorer of health and hope'. She has to change her identities many times in order to arrive at a final definition of her selfhood

1.3.1.4. Racism

When Tilo observes a different class of South Asians, she sees the other side of South Asian racial identity. As opposed to the lower-class patrons described earlier, the rich Indians are protected from racism and disassociate themselves from the black community, identifying almost completely with the white-upper class.

The rich Indians descend from hills that twinkle brighter than stars... The car stops, the uniformed chauffeur jumps to hold open the gold-handled door, and a foot in a gold sandal steps down. Soft and arched and almost white... the rich Indians rarely speak... Inside the store which they have entered only because friends said, "it's so quaint, you must go and see it at least once" ... The rich Indians crane their necks and lift their chins high because they have to be more always than other people, taller, handsomer, better dressed... [They] heave their bodies like moneybags out the door and into their satin cars... Other rich people send lists instead, because being a rich person is a busy job. Golf cruises charity luncheons in the Cornelian Room shopping for new Lamborghinis and cigar case

1.3.1.5. Critics

The huge amount of criticism that *The Mistress of Spices* gathered and the popularity over more than twenty years employed that Chitra Banarjee Divakaruni had a big success. *The Mistress of Spices* criticized in different periods which reflected different critical points. It is criticized by many which contain, African, Asian, American critics, and historians. A Padmaja writes, 'Kurma House,' the coffee house run by Rakhi in *Queen of Dreams* and Tilo's Indian spice store in *The Mistress of Spices* which are the places of meeting for the ethnic people, especially from the Asian community mirror the aspirations, disappointments, pains and pleasure felt by them. In America, Indian grocery stores often become the flag mast of cultural identity keepers. Most of these store's stock all general grocery items used in Indian cooking like dals, spices, rice, flours, canned and pickled items, frozen Indian dishes, Indian sweets, utensils, etc. some even sell a few fresh vegetables and video cassettes of the latest Hindi and regional movies not available at the regular supermarket. In fact, Divakaruni makes all the action happen in these places. (Padmaja) Not long back, Simon de Beauvoir had faulted western literature for dishing out stereotypical images of woman as either a goddess or a vamp. Critical surveys have pointed out that writers have depicted Indian woman as exotic though oppressed; as demure, delicate and docile. In *The Mistress of Spices*, we find several roles that women play. They appear as daughter, sister, wife and mother. Tilo's character, however, is singular in that she is a brave heart from the very start. She charts her own course of life. She dedicates her life to empowering women so that they do not suffer injustice. Of course, she has magical powers to support her lone existence in the US (Batra

1.3.2. The novels plot

The novel is divided into fifteen chapters. The first chapter is called Tilo (the main character of the narrative) and begins with the title "I am a master of spices." The protagonist, Titlo, was born as the third girl child in a lower-class family and is named NAYAN TARA. As a result of neglect by her parents, she led a carefree life. Later, when she discovers her previously hidden abilities, she decides to help the locals overcome difficulties; in return, she receives luxurious gifts in gratitude. She has become proud and determined and even her family members benefit from the luxurious lifestyle she has brought them. But this does not last long, for when she was still a child; the pirates

kidnapped her, killed her parents and burned down the village in order to gain more and more wealth with their exotic powers, and then made her Queen of the Pirates.

One day the snakes told her about the Isle of Spices, the place where she would lose everything if she reached it: her sight, her voice, her name and possibly her identity. So she jumped into the ocean, hoping to reach the Isle of Spices. When she awoke the next morning, she found the old woman and her novices. She did not remember her past. Here, under the guidance of the old woman, she renamed herself as TILOTTAMA. Tilo has passed the ceremony of purification that is, entering the fire of Shampati. The first time you enter the fire of Shampati - you will not burn, you will not feel pain, and you will awaken in your new body as if it had always been yours - a body that has lost its youth and assumed old age and ugliness and infinite service. (Divakaruni).

Mistresses' life would be exotic, intriguing, dramatic, and perilous. She is recalled if she is disobedient or inattentive in her duties; she is given a warning and only has three days to resolve her issues. Tilo picks Oakland because she adores it and is well-versed on the origins of the spices, as well as their colors, fragrances, and genuine names. Every Indian spice could be found in her shop, and when she picks them up, they converse with her and even give her directions. SPICE BAZAAR was the name of her shop, which was on a corner. Certain people thought of her as a witch, yet they came to her for help when they have troubles. It is her responsibility as Mistress to comprehend their longings for the ways they left behind when they chose America without their knowledge. Each chapter of this novel is titled after a spice, which reveals its capabilities and origins, making the story incredibly exciting for the reader to keep reading. In the chapters, she addresses a variety of issues that women experience and, with the aid of spices, finds remedies and heals them. People who are troubled in society, who suffer from loneliness and isolation, or who are undergoing an internal fight, must come to terms with this lady she is a human goddess to them for fixing their issues.

Despite her limitations and unfulfilled promises, Tilo, the grocery shop owner, goes after the problems; she is the keeper of human concerns and their ups and downs. Turmeric, for example, is used as a screen for heartache, an ointment for death, and a hope for rebirth. It is also known as Halud, which means yellow, the color of daybreak, corals, and shell sound. It is placed on the heads of new born babies for good luck; rubbed into the borders of new

and even wedding saris, and sprinkled over coconuts at puja to loosen the throat and learn to say "No -and hear me no," black pepper is cooked and consumed. To sweeten your words and thoughts, to remember the love hidden behind the outrage, and so on, boil almond powder and kesar in milk and consume before night.

Despite the fact that many people visit Titlo's shop, she only speaks to a select few. Lalitha, Haroun, Jagjit, Kwesi, Geeta, her grandfather, Lateefa the lonely American who came on Friday evenings were among them. The first time when she saw him her heart skipped a beat, though she was warned by the spices that his love will cause her to lose control over herself and even the spices. When Tilo asks about his upbringing, the American recalls how his mother kept things clean and tidy, how much she loved him, and so on. He, on the other hand, despises her like no one else. He thought he was a true American up until that point, but now he learns he isn't, and his name is RAVEN; he is continuously disturbed, confused, and angry. On the advice of someone, he meets Tilo-the old woman in the spice bazaar and offers her to join him in discovering earthly paradise. She wasn't supposed to touch people as a Mistress, but Tilo has broken this restriction numerous times. The Mistress of Spices must feel the sorrow of others and leave her own feelings behind, but Titlo's spices begin to work against her from the moment she is attracted to the American. That night, the first mother appears and warns her, saying, "If you try to aid outside the protected walls, the protected walls will turn on you." Tilo then determines not to look outdoors, even through the window (Divakaruni). The Raven appears one day and brings her a white dress, which lays on her like lotus petals. She, too, enjoys a glass of wine while she's in his company. When she returns to the store, she receives a message that reads, "Shampathis fire is calling again, and she has only three days to make a decision" (Divakaruni). In the second final night, she requests the spices to give her such beauty for one night that he would never be with another woman without regret after sharing it with her. She receives a large sum of money on the last day of the sale. Tilo then makes love to the American, which satisfies their desire. She is able to bear whatever weight they place before her, but she requires one hour of sleep, so she lies down. After a while, she was unsure whether she was dead or alive when she heard Raven, but spices talked to her, telling her that accepting the punishment in her head without fighting was enough for her, and she didn't need to face any physical punishment. She was no longer the old mistress or the young woman of the previous day, but a reasonable Woman—exactly as Raven had envisioned her. When they

pass through a Tollbooth in search of earthly paradise, she hears about the devastation caused by the earthquake in Oakland. Looking into the water, she recalls the devastation she caused in the village as a child. She feels responsible and returns to Oakland rather than staying with Raven; after all, certain things are more essential than one's personal happiness. Tilo finds a new life and renames herself (Maya) to give meaning to her existence towards the end of the tale. Illusion, spell, and enchantment are all implications of the name. The Mistress of Spices shows life's uncertainties and paradoxes.

Divakaruni's characters highlight the dilemma of being stuck between two opposing civilizations (Indian and American culture) and two different perspectives on life (internal and external). (Divakaruni)

1.3.3. Introducing the characters of the novels

In the novel the Mistress of spices written by renowned writer Chitra Banerjee Divakaruni, Tilo is the protagonist or the Mistress of spices is (round character) because she has several qualities and develops herself in the story.

1/ Tilo: is the owner of a spice store in Oakland, California. She does not only sell Indian spices but helps her customer in solving their problems through her magical power of reading minds and hearts, her name means « life giver; and restorer of health and hope »

2/ the spices: are treated as characters in the novel, they are “flat characters” because they remain unchanged and stable in the novel. Each spice is characterized with a certain mythical impression in curing diseases or in their use during festivities.

Example:

Spice	The spice fantasy
Turmeric	For Luck
Cinnamone	The destroyer of enemies
Ginger	For strength, wisdom
Lotus root	The herb of long loving
Crushed red chili	For kisses that will burn and consume.

3/ the first mother: Like Telo's mother, and teacher, she's the one who teaches everything about spices and the land of spices to Tilo and the other mistresses.

4/ Raven: the man who falls in love with Tilo , he was called the lonely American .

5/ Hameeda: Haroun's neighbor who is in love with him.

6/ Haroun : He is a Taxi driver, that feels affection for Tilo, because she connects him with his country India.

7/ Jagit: is a little boy that first is bullied by his classmates, Tilo gives him a potion to make him brave, he is Indian.

8/ Kwesi: He is a karate teacher, who usually goes to the bazaar to buy few things, he is American

9/ Geeta: her family comes from India but she was born in America, she falls in love with a Mexican boy, which is not allowed by her family

10/ Lalitha: An Indian woman abuse by her husband. (Roca).

Conclusion:

To conclude, Divakaurni's novel shows that Indians in the United States have made significant attempts to retain their cultural traditions. Her approach to ethnic identification is based on the South Asian Diaspora's belief in the need of integrating Indian culture with American experience. Divakaruni stated that each individual or character has a distinct experience. Intercultural tactics such as generation, culture, food, assimilation, racism, identity crisis, self-esteem, and sadness are all reflected in *The Mistress of Spices* by various characters.



CHAPTER II

culture and cultural conflict

Chapter II. Culture and cultural conflict

Introduction

Culture is needed everywhere, it forms our belief systems, frames perceptions, formulates understanding, and guide behaviors.

Culture it's not just about painting, music, theatre, or dance it is seeded into all the activities and expressions that extend below the surface and unite individuals under a common sense of self. On a continuous basis, it gives meaning and currency to our lives. It is not merely a tool for development, nor a means to an end, but a virtue that is learned, adopted, and constantly evolving.

Culture and conflict are inextricably linked. This does not mean cultural differences inevitably produce conflict. When problems surface, between or within cultures, it is often a response to difficulties in dealing with differences and in Chitra Banerje Novels proved that a lot whether this pertains to racial, religious, political, social, or economic matters difference is often a source of fear and misunderstanding.

II.1. Definition of culture:

Culture has many definitions, and it affects everything people do in their society because of their ideas, values, attitudes, and normative or expected patterns of behavior.

Culture is not genetically inherited, and cannot exist on its own, but is always shared by members of a society so here we can define it as Culture is a heritage transmitted from one generation to another generation. It includes all the way and behavior of culture. And it is also the entire way of life for a group of people.

And Hosted (1980, pp.21-23) defines culture as « the collective programming of the mind which distinguishes the members of one group from another », it is changing all the time because each generation adds something of its own before passing it in.

It is usual that one's culture is taken for granted and assumed to be correct because it is the only one, or at least the first, to be learned.

Culture is a complex concept, and no single definition of it has achieved consensus in the literature.

So, out of the many possible definitions examined, the following definition guides this study: culture is a set of shared and enduring meaning, values, and beliefs that characterize national, ethnic, or other groups and orient their behavior (Mulholland 1991).

Culture is one of the most essential ideas in sociology since sociologists understand how important it is in our social life. It is essential for forming social interactions, preserving and challenging social order, influencing how we make sense of the world and our role in it, and molding our daily actions and experiences in society. It is made up of both non- In a nutshell, sociologists describe culture's non-material characteristics as the values and beliefs, language, communication, and customs that a group of people share. Culture is made up of our knowledge, common sense, assumptions, and expectations, to expand on these categories. It is also the rules, conventions, regulations, and morals that govern society; the words we use as well as how we speak and write them (what sociologists call "discourse"); and the symbols we use to represent meaning, ideas, and concepts (what sociologists call "discourse") (like traffic signs and emojis, for example). Culture is also defined by what we do, how we act, and how we perform (for example, theatre and dance). material and material elements.

In a nutshell, sociologists define culture's non-material qualities as a group of people's shared values and beliefs, language, communication, and practices. To elaborate on these categories, culture is made up of our knowledge, common sense, assumptions, and expectations. It is also the laws, norms, regulations, and morals that govern society; the words we use as well as how we speak and write them (discourse); and the symbols we use to symbolize meaning, ideas, and concepts (discourse) (like traffic signs and emojis, for example). What we do, how we act, and how we perform all contribute to our culture (for example, theatre and dance).

Material culture is made up of the objects that humans create and utilize. This component of culture encompasses a vast range of items, including buildings, technical devices, and apparel, as well as movies, music, literature, and art, among others. Cultural goods are more typically used to describe aspects of material culture.

Sociologists believe that the material and non-material aspects of culture are inextricably linked. Material culture is formed by and emerges from non-material aspects of culture. In other words, what we value, believe, and know (as well as what we do together in everyday life) has an impact on the things we build. However, the link between material and non-material culture is not one-way. Material culture may have an impact on non-material parts of culture as well. A powerful documentary film, for example (a part of material culture), may influence people's attitudes and opinions (i.e., non-material culture).

Because of this, cultural creations tend to follow patterns. What has come before, for example, in music, cinema, television, and art, impacts the values, beliefs, and expectations of individuals who engage with them, which in turn influences the production of further cultural goods.

II.1.1. Characteristics of culture

Now let us discuss some general characteristics, which are common to different cultures throughout the world.

1/ culture is learned and acquired: culture is acquired in the sense that there are certain behaviors which are acquired through heredity. Individuals inherit certain qualities from their parents but socio-cultural patterns are not inherited. These are learned from family members, from the group and the society in which they live. It is thus apparent that culture of human beings is influenced by the physical and social environment which they operate.

2/ culture is shared by a group of people: A thought or action may be called culture if it is shared and believed or practiced by a group of people.

3/ culture is cumulative: different knowledge embodied in culture can be passed from one generation to another generation. More and more knowledge is added in the particular culture as the time passes by. Each may work out solution to problems in life that passes from one generation to another. This cycle remains as the particular culture goes with time.

4/ culture changes: there is knowledge, thoughts or traditions that are lost as new cultural traits are added. There are possibilities of cultural changes within the particular culture as time passes.

5/ culture is dynamic: no culture remains on the permanent state. Culture is changing constantly as new ideas and new techniques are added as time passes modifying or changing the old ways. This is the characteristics of culture that stems from the culture's cumulative quality.

6/ culture give us a range of permissible behavior patterns: it involves how an activity should be conducted, how an individual should act appropriately.

7/ culture is diverse: it is a system that has several mutually interdependent parts.

Although these parts are separate, they are interdependent with one another forming culture as whole.

8/ culture is ideational: Often is lays down an ideal pattern of behavior that are expected to be followed by individuals so as to gain social acceptance from the people with the same culture.

II.1.2. The important of culture

Culture is a reflection of a community or nation. This makes culture vital and important determining factors of how the community reacts, responds, and grows. Culture plays a major role in the lives of everyone in the society. Culture gives you a sense of belonging, especially when everyone speaks the same language. Language evolves with the culture as an intimate product of the way those within the society communicate.

- **Culture provides stability:** it provides stability that gives you a feeling of security and safety. For most people, culture provides them with the same emotional response as they have for their family.

Strangers have an instant connection when they are part of the same culture.

Cultures provide continuity between cities, states, and regions.

- **Culture can Nurture:** In the right kind of culture, people feel nurtured and even loved. They share the same history and ideologies as those within their community, and this gives everything unity. It ties them to their ancestry and provides a sensation of longevity which gives them a feeling of the truth and living an authentic life.

II.1.2. Examples about culture

1/ youth culture:

Each generation of youths creates their own cultures. This makes many people of previous generations nervous, leading to a sense of moral panic. They feel as if the norms and values of the traditional culture are being eroded. Youth will create their own music, words and euphemisms, and even dance moves, that may seem strange to older people. As young people all across a culture are feeling connected by their shared set of new values (that build upon the values of their parents, they're widely changing the dominant culture. As they grow older, their ways of speaking and music interests can be absorbed into the dominant culture.

2/ traditional culture:

We explain a traditional culture as the one that has been the longstanding dominant way of life in previous years. It's also often a more conservative cultural orientation. For example, before Globalization cultures were much more defined within geographical areas. Traditional ways of living might have been oriented around cooking over open fires, wearing more traditional clothes, and listening to traditional music. While today many people don't celebrate their traditional culture, they may be able to identify it as the way of life of their grandparents.

3/ Media culture:

In the 20th century, mass media has taken over the western world and beyond. Mass media transmitted images to the masses, promoted nationalist identities, and often concentrated the power of the elite to transmit their narratives to the masses. In cultural studies, we use the term (media culture) to refer to how mass media changed the western world. In the mid-20th century, it cohered western nations around a capitalist and consumerist way of life. But with the rise of the internet, media culture took a turn.

4/ Islamic culture:

The term "Islamic culture" embraces a wide variety of peoples and societies spread over many countries. What they hold in common is membership in umma, the Arabic term that designates the totality of the world Muslim community at any point in time. The Umma originated in western Arabia in the seventh century AD when the prophet Muhammad and his followers made a trek from his home city of Mecca to the farming oasis of Medinan's to form a new kind of community, one based on shared beliefs in one God, whom we called Allah, and in Muhammad's role as a messenger bringing to humanity Allah's eternal message in the form of revelations later collected into the book known as the Quran.

5/ Gamer culture:

Gamer culture is one subcultural grouping that emerged thanks to the rise of the internet. It's hugely popular among young men and highly concentrated in South Korea.

And from those examples we notice that there are many different examples of cultures and ways to identify them. You may even feel like you belong to multiple different cultural groupings. That's because they overlap and mix together.

II.2. Definition of cultural conflict:

Conflict: competition between groups or individuals over perceived incompatible goals, scarce resources, or the power needed to acquire them (by Kevin Avouch).

"conflict is the perception of differences of interests among people" (L. Thompson, *the Mind and heart of the Negotiator*, 1998)

"Conflict is the competitions between interdependent parties who perceive that they have incompatible needs, goals, desires, or ideas" (E. J. Van Slyke, *listening to conflict*, 1999)

Barki and Hartwick (2004) defined conflict as a DYNAMIC PROCESS that occurs between interdependent parties as they experience negative emotional reactions due to disagreements and interference in the achievement of their goals (p.234)

More recently, Rubin et al. (1994) stated that conflict was a "significant Divergence of interests, or the beliefs that parties current aspiration cannot be achieved simultaneously"

For example, there is divergence of interests between the tobacco industry and the Ministry of health: the former cannot improve its sales, if the latter is trying to improve the health of the population by launching campaigns, sports, etc., against smoking.

In the same line as Rubin et al. (1994), Lewicki et al. (1997) states that there are many ways to define conflict but, for him, conflict could be understood as the interaction of interdependent people who pursue incompatible goals and interfere with each other, having as a result the failure of the achievement of those goals.

Conflict is competition by groups or individuals over incompatible goals, scarce resources, or the sources of power needed to acquire them. This competition is also determined by individuals' perceptions of goals, resources, and power, and such perceptions may differ greatly among individuals. One determinant of perception is culture, the socially inherited, shared and learned ways of living possessed by individuals in virtue of their

membership in social groups. Conflict that occurs across cultural boundaries thus is also occurring across cognitive and perceptual boundaries, and is especially susceptible to problems of intercultural miscommunication and misunderstanding. These problems exacerbate the conflict, no matter what the root causes of it including strictly material interests may be. In this sense culture is an important factor in many sorts of conflicts that at first may appear to be exclusively

about material resources or negotiable interests. (Conflict resolution – cross-cultural conflict- Kevin Avruch)

Culture: socially inherited, shared, and learned ways of living possessed by individuals by value of their membership in social groups. (By Kevin Avouch)

Cultural conflict: is a type of a conflict that occurs when different cultural values and beliefs clash (Definition from Wikipedia).

The conflict of behavior patterns and values that results when different cultures are incompletely assimilated

Especially: the conflict that may find expression in high rates of criminality and delinquency (merriam_webster).

Tension or competition between different cultures. It often results in the weakening of a minority group's adherence to cultural practices and beliefs as these are superseded by those of a dominant or adjoining culture. (Dictionary. American psychological association. Org).

II.2.1. Definition of cultural conflict

Conflict is competition by groups or individuals over incompatible goals, scarce resources, or the sources of power needed to acquire them. This competition is also determined by individual perceptions of goals, resources, and power, and such perceptions may differ greatly among individuals. One determinant of perceptions culture, the socially inherited, shared and learned ways of living possessed by individuals in virtue of their membership in social groups. Conflict that occurs across cultural boundaries thus is also occurring across cognitive and perceptual boundaries, and is especially susceptible to problems of intercultural miscommunication and misunderstanding. These problems exacerbate the conflict, no matter what the root causes of it including strictly material interests maybe. In this sense culture is an important factor in many sorts of conflicts that at first may appear to be exclusively about material resources or negotiable interests. In

addition to framing the contexts in which conflict is understood and pursued by individuals, culture also links individual identities to collective ones. This fact is important in understanding the basis of most ethnic or nationalist conflicts. In which selected cultural material is utilized to constitute special sorts of social groups, those based upon putative (and primordial) ties of history, language, or religion. Understanding the impact for analysts or practitioners of conflict resolutions who work in intercultural contexts, since culture affects many of the communicational or interlocutory processes that lie at the heart of most conflict resolution techniques. Finally, because of increasing transnational. (Kevin Avruch , Georgy Mason University)

II.2.2. Type of literary conflict

In literary conflict what you choose to pit your character against will have a significant effect on what kind of story you tell. Many stories contain multiple types of conflicts, but there is usually one that is the main focus.

1/ character vs. self

This is an internal conflict, meaning that the opposite the character faces is coming from within. This may entail a struggle to discern what the moral or “right” choice is. Or it may also encompass mental health struggles. All other types of conflict are external meaning the character comes up against an outsider force that creates the conflict.

2/ character vs. character

This is a common type of conflict in which one character’s needs or wants are at odds with another’s. a character conflict can be depicted as a straightforward fist fight, or as intricate and nuanced as the ongoing struggle for power in the HBO series Game of Thrones.

3/ character vs. Nature

In nature conflict, a character is set in opposition to nature. This can mean the weather, the wilderness, or a natural disaster.

For example, in Ernest Hemingway’s the Old man and Sea, the main character, Santiago with only a carcass. This is the essence of the man versus nature conflict: man struggles with human emotions, while nature charges forth undeterred.

4/ character vs. supernatural

Pitting characters against phenomena like ghost, Gods, or monsters raises the stakes of a conflict by creating an unequal playing field.

Supernatural conflict also covers characters, like Harry Potter or Odysseus, who have a fate or destiny and struggle to accept the sacrifices that come along with it.

5/ character vs. technology

In this case, a character is in conflict with some kind of technology. Think of the tale of John Henry, the African American folk hero. In American folklore, Henry was a former slave who worked as a steel-driver on the rail line. To prove his superiority over new technology, he raced a steam-powered rock drilling machine and won.

6/ character vs. Society

It is an external conflict that occurs in literature when the protagonist is placed in opposition with society, the government, or a cultural tradition or societal norm of some kind. Characters may be motivated to take action against their society by a need to survive, a moral sense of right and wrong, or a desire for happiness, freedom, justice, or love.

II.3. cultural conflict

The resolution of cross-cultural conflict begins with identifying whether cultural issues are involved. There are three ways of cross-cultural conflict resolution.

1. Probing for the cultural dimension.

The resolution process should start from the parties' acknowledgment that their conflict contains a cultural dimension. Next, there should be willingness on all sides to deal with all conflict dimensions including the cultural one. Third, systematic phased work on the conflict is needed. Williams identified four phases: (1) the parties describe what they find offensive in each other's behavior; (2) they get an understanding of the other party's cultural perceptions; (3) they learn how the problem would be handled in the culture of the opponent; (4) they develop conflict solutions. Resolution of the conflict is particularly complicated if the conflict arose not just out of misunderstanding of the other's behavior, but because of incompatible values.

2. Learning about other cultures.

People can prevent cross-cultural conflicts by learning about cultures that they come in contact with. This knowledge can be obtained through training programs, general reading, talking to people from different cultures, and learning from past experiences. Important aspects of cultural education are understanding your own culture and developing cultural

awareness by acquiring a broad knowledge of values and beliefs of other cultures, rather than looking at them through the prism of cultural stereotypes.

3. Altering organizational practices and procedures.

Often the organizational structure reflects the norms of just one culture and inherits the cultural conflict. In such cases, structural change becomes necessary to make the system more sensitive to cultural norms of other people.

II.3.1. Causes of cultural conflict

Cause Number 1 - Ethnocentrism

The most common driver of intercultural conflict derives from something known as 'ethnocentrism'.

Ethnocentrism essentially stems from an individual's belief that their culture and way of doing things is the right way. There are lots of different levels of ethnocentrism, but an extreme ethnocentric will view the world quite simply as their experience of it.

They are blind to any other reality.

Alternatives to their own way of seeing the world and interacting in it are quite unimaginable.

An individual with this extreme view will have no concept of being a product of culture themselves - everyone else has a culture but they don't. The way they do things is right and the way everyone else does this is wrong!

It's quite clear how ethnocentrism can cause intercultural conflict.

A manager, who thinks that their way is the right way, will cause upset with his / her reporting staff, fail to listen to their needs, undermine their approaches and, quite likely, demotivate them. In a personal relationship, someone who feels their culture is superior and tries to enforce it will either destroy the relationship or, create a situation in which their partner is forced to ignore their own culture and adapt to another – something that will undoubtedly cause resentment and upset.

- **Cultural Communication**

Different cultures have their own communication rules and their own ways of exchanging messages.

In fact, it's fair to say that the way people communicate can vary greatly.

Change can be perceived as threatening the status quo and harmony by those who value these areas. They may, therefore, not embrace it as quickly and may even be seen by others to be obstructing it.

- **Differences in Cultural Values**

Every culture has its own different set of values, and beliefs as to what is right or wrong.

These values drive our behaviors. Take for example someone who places a great deal of value on time.

They may even see time as money and resent people who waste their time. If you put this person with someone who doesn't place value on time, then this can provide fertile ground for intercultural conflict

- **Ethnocentrism**

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They are blind to any other reality.

Conclusion

According to the literature and interviews, it is seen that cultural differences influence conflict negatively mainly the people lacking proper knowledge of how other cultures operate. Cultural factors such as values, religion and communication (languages) were noted as to having influenced conflicts greatly. This is because of people's resistance to learning, contradictions of people's values, lack of accommodation or other cultures and tendency of people having a shift in attitude towards other ethnicities.

Conflict is influenced negatively when people overlook the cultural factors applied to all ethnicities operating within the organization. The fact that people are ignorant of the various cultural contexts that exist which often triggers conflicts with people from other cultures when there is lack of respect and proper understanding that communication styles are different. When an organization's structure lacks accommodation of different ethnicities, it influences people to have a negative attitude towards other cultures because the top management would not be leading by example. It affects the staff and students operating within the institution and hence people exhibit resistance and negativity towards certain people.



CHAPTER III. Cultural conflict

In mistress of spices

Chapter III. cultural conflict in mistress of spices

Introduction

Cultural differences made some migrants to reject their own cultural roots. During the postcolonial period, eastern migrants faced cultural conflicts in foreign land. Diasporic writing was and still is one of the popular themes in postcolonial literature. It reflects migrant's hybridity. Chitra Banerjee Divakaruni is the most suggestible and non-omit table writer among diaspora literature. Divakaruni's *The Mistress of Spices* is an explicable diasporic novel. The present chapter explores some of these mysterious levels and discovers the elements of cultural conflicts faced by the novel.

III.1. Chitra Banerjee Divakaruni culture (south Asian):

Indian-American author Chitra Banerjee Divakaruni is the most important writer in Diaspora literature, best known for her *Diaspora Consciousness Matrix*. Rootlessness, loneliness, nostalgia and other immigration issues. It is the conflicts explored in her work, the anxieties of immigrants and the existential plight of expatriates that have been timely assessed as immigrants themselves. This article, based on Divakaruni's *The Vine of Desire*, explores South Asian American women and their experiences in a foreign land.

Chitra Banerjee shows the differences between the people of America and India. She shows that more elegant clashes occurred between these countries. For example, herself she concerns born in mythological land and lived in technological land. The entire living condition changed, because of the native atmosphere. In her novel, the characters like Raven (the lonely American) was passionate towards the beauty of Tilo (protagonist of the *mistress of spices*). He changed her mind set to make her towards him. She too developed a kind of feeling about him. Whenever the first mother came to realize her but she was unable to come back. Because of the cultural differences she was doing anything towards him, she was unable to accept and stop herself into the illumination of Raven. Finally, she agreed her desire fulfillment and punished herself into burn her body.

The diasporic writers strive the daily revel in of immigrant people, their sufferings and hardships, the catch 22 situation of women, cultural conflicts suffered via way of means of them in each cross-cultural interplay and inside one's very own tradition explicitly. The

diasporic writers insist at the intellectual trauma in their characters. In one of these distressed conditions, those characters recollect the recollections in their homeland, that's a type of intellectual comfort to them, therefore, the expression of nostalgia is dominant with inside the literature of diasporic writers. Diasporic people migrate overseas for diverse reasons, they bring about with them a sturdy emotion of homelessness, which the diasporic literature and its writers attempt to contain in their writings. Diasporic writers bring this cultural burden with them. Foreign immigrants frequently come upon special cultural practices observed within past one's very own tradition.

As an expat writer, Divakaruni, explores the displacement, dislocation, double marginalization and cultural conflict that expatriate nations experience in their foreign land. Chitra Banerjee Divakaruni describes female subjectivity to form an identity not imposed by a patriarchal culture, but the cultural patterns are different. Divakaruni attaches great importance to the culture of her home country where she was born and raised.

The Vine of Desire is a sequel to Divakaruni's earlier novel, *My Sisters of Heart*. It revolves around the lives of two women who are biologically distant cousins, but consider themselves sisters at heart. They grew up together as inseparable sisters.

The Vine of Desire is divided into two parts: one is "Subterranean Truths" and another one is "Remembrance and Forgetting". The first part of this novel is high on passion, the character is entwined with the vine of desire and cannot distinguish between the desire and the reality. The first part brings "it was pain at first" (Divakaruni, 3). Mythical texts heal the pain of immigrants and make them smarter in life and honest. The current novel, *Suda*, speaks to Anju, who was depressed due to a miscarriage, to reveal the glorious story of Jansi Lani. Suda knows that the myths of her hometown culture help her regain her will and the power to face the obstacles of life. The second half of the novel aims to redeem everything lost in the first half. Suda begins a new life as Sen's maid.

The Vine of Desire starts with a heartrending description of the unfortunate death of Anju's unborn son Prem.

"She loved speaking to Prem in an illogical way, it was more satisfying...."

Prem the way he grew still at sound of her voice the way he butted her ribs with his head....

she told prem about the old house, that while elephant of a mansion that had been in the chatterjee family for generation its crumbling marble facade... where she and Sudha went secretly at night to watch for falling stars to wish on” (Divakaruni 12-13).

The tragic consequences of the estrangement and loneliness of Anju and her husband Sunil. Anju remembers her past and invites Sudha to America for emotional support. Sudha and her dayita arrive in America. Sudha realizes the fatal folly she committed in accepting Anju's offer. Sunil is attracted to Sudha.

Anju is disappointed by Sunil's strange behavior patterns. In this play, Divakaruni expresses his modern assimilated Indian immigrant in America who is heavily influenced by American culture. Anju tries to sin her husband, but he also wants to divorce her. They fight each other. Divakaruni shows the real nature of the South Asian woman who cannot completely give up her love for her husband.

Anju finally asked Sudha “what’s the point of going over what’s done with finished? We need to put the past behind us, both you and I” (Divakaruni 92).

Anju shook her head. “I can’t put it behind me until I know. I keep thinking you did it because of me.... like I ruined your life all over again. Like you sacrificed yourself for me” (92). Sudha said “I wanted to be independent. And it seemed like America was the best place for that” (93).

In America, Sudha is free and not bound by the rules of convention as she is in India. Even when Ashok proposes to her. Sudha refuses him because she wants to lead her life independently. Sudha feels guilty because she does not want to spoil his career, because he has the right to enjoy his life. Sudha creates her own identity and a secure future for her baby. Anju decides to pursue education and creative writing, which seems to be a temporary release for Anju. To forget her sadness in life, she keeps herself busy in writing class and focuses on her innovative work.

Divakaruni's female characters Anju and Sudha in *The Vine of Desire* are memorable for their authentic portrayal of South Asian women in the diaspora. She portrays the

experiences of immigrant women in America who struggle hard to maintain their identity in a foreign culture, but at the same time do not fully embrace it. Sudha rejects some American cultures, but later accepts survival to maintain her identity. Sudha saves her daughter by breaking all traditional cultural patterns associated with the Indian institution of marriage. The article has attempted to examine the cultural plight of South Asian diaspora women in America. Divakaruni shows that the liberal American notion of feminism encourages Indian women to fight hard for freedom and independence. The characters in *The Vine of Desire* are economically independent women in search of their individuality.

Divakaruni's approach towards cultural identity is accountable in the view of south Asian Diaspora that deems in the obligation of integrating the Indian heritage with its American experience. Her novels portray the likelihood for establishing a bicultural identity. She tries to blend the oriental ideals with the occidental ethos. She focuses on characters balancing the two worlds, particularly Indian women immigrant's struggle through life in America. Though Divakaruni's women characters ensnare in the web of their own psyche intuitive out of the pressures of a society which is both and cosseted and patriarchal ultimately, all of them sever the strongholds of their society and discover new avenues. Almost all the key characters in her novels try to negotiate with the newly found American culture. Divakaruni puts forth her innermost consideration in the cultural heritage of her native land to bring about alterations in human consciousness. She recommends through her novels that both cultural fusion and conciliation between the two modes of living are always feasible.

III.1.1. Indo-Anglian Literature

Indo Anglian Literature refers to the corpus of work by Indian writers who write in English and whose native or co-native language might be any of India's multiple languages. It is also related to the writings of members of the Indian diaspora, such V. S. Naipaul, Kiran Desai, and Jhumpa Lahiri, who are of Indian heritage.

It is frequently referred to as Indo-Anglian literature. (Indo-Anglian is a specific term in the sole context of writing that should not be confused with the term Anglo-Indian). As a

category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India.

The growth of Indian writing in English has a long history. The first link we see is the adoption of English as a medium of instruction in India, as well as the inclusion of English literature as a topic at universities. Two prerequisites must be completed before Indians may create poetry in English. The English language has to be Indianized first. That is, it should be able to represent the truth of India's position.

Furthermore, Indians had to be Anglicized in order to use the English language to communicate their thoughts, ideas, and, most importantly, themselves. Hicky's Bengal Gazette, the first Indian newspaper, was established in 1780 by James Augustus Hicky. Following that, in 1817, the Hindu College was established, which subsequently became Presidency College, Bengal's finest educational institution.

In 1833, Macaulay's Minute Upon Indian Education advocated for the use of English as a medium of teaching, claiming that "the English tongue would be the most advantageous for our native people." While delivering his famous minute, Macaulay stated openly that he had not studied any of the Sanskrit or Arabic texts but continued to make the following statement: "...A single shelf of a decent European library is worth the entire native literature of India and Arabia." All of the historical material gathered in Sanskrit is less than what can be found in the meagre abridgements utilized in English preparatory schools..."

As a result, while English universities were still entrenched in the Latin and Greek classics, India became a rich field for testing English literature in the classroom. English was eventually introduced to educational institutions, courts, and offices, displacing the traditional usage of Arabic and Sanskrit as a means of communication and recording. In 1835, Lord William Bentinck proclaimed that the government would favor the use of English alone; hence, knowledge of English literature and science would be gained solely via the medium of English. Furthermore, the Wood Dispatch of 1854 proclaimed the establishment of Colleges in Bombay, Madras, and Calcutta, making English available to students, teachers, and government officials through the 1854 Wood Dispatch, which announced the establishment of colleges in Bombay, Madras, and Calcutta.

To begin, the introduction of English at these levels had some intriguing results. The first progeny of the illicit coupling of the British English language and the hesitant Babu is humorously referred to as "Babu English." The 'art and craft' and awkwardness with which they employed the terminology in the offices was, of course, mocked. Furthermore, English began to emerge in the field of literary studies.

The period from 1900 to 1947, on the other hand, is known as the assimilative period, in which Indian romanticism attempted to integrate the romanticism of early nineteenth-century British poets as well as the new romantics of the decadent period in order to express the consciousness of the Indian renaissance between nationalism and political changes, which eventually led to the attainment of independence.

The first phase of Indian poetry is the period of literary renaissance in India. Many poems are regarded a homage to the romantic spirit's aesthetic rebirth, which was fueled by the literary renaissance. We have Derozio's poetry, Kasiprasad Ghose's *The Shair or Minstrel*, and other poems as instances of these poems.

III.1.2. Style of clothes

People immigrate from their own native land to some other foreign land in search of opportunities and prosperity as it shown in the novel. But once they land in foreign soil, they encounter the cultural clash. The cultural conflict poses a threat to the immigrants' old cultural and ethnic identity. Immigrants, when they travel, carry a psychological 'cultural baggage' with them. Their journey from one land to another is a far more complex phenomenon than it appears on the surface. It is the women who are the most affected by it. Manju Kapur, very aptly sums this up in her *Desirable Daughters*. As immigrants fly across oceans they shed their old clothing, because clothes make the man, and new ones help ease the transition. Men's clothing has less international variation; the change is not so drastic. But those women who are not used to wearing western clothes find themselves in a dilemma. If they focus on integration, conversion, and conformity they have to sacrifice habit, style and self-perception. The choice is hard. (Kapur 152)

Between 1850 and 1900, Indian poets dressed as romantic poets in Indian clothing, or "Matthew Arnold in a saree," as George Bottomley described it, or "Shakuntala in a mini-

skirt," as some mockingly put it. Furthermore, the British romantic writers such as Wordsworth, Scott, Shelley, Keats, and Byron were major sources of inspiration for these poets.

Culture is an amalgamation of many socio-cultural artifacts such as – shared rituals, festivals, culinary types, and ethnicity—a kind of heritage, clothes, language, a class, race, and a feeling of being together by a particular community. As a consequence of this, the term has become a multilayered and fluid. Clothes being the significant component of any culture matter a lot. Apparently, it seems men suffer less as their clothes representing culture remain more or less same at the national / international level, but for women the conflict is more severe.

III.1.3. Beliefs

In *The Mistress of Spices*, Divakaruni inscribes the conflict of cultural clash in an alien land. The novel explains the trauma faced by the immigrants of the East. The novel indirectly says that Indians are inside their homeland of four walls i.e. Tradition, Culture, Community, and Identity. Like a square peg in a round hole, few eastern immigrants are living in western land with emotional and physical conflicts. Despite the conflicts, the characters end up embracing transformed identity in a new land with hope and love.

The cultures in a particular society or civilization especially considered in relation to its belief, way of life or arts. It is the practice of a particular organization or group comprising of the habits of the people in it and the way they generally behave. It consists of activities such as the art and philosophy, which are considered to be important for the development of civilization and of people's minds. Cultures includes all the elements in man's mature endowment that he has acquired from his group by conscious learning or a conditioning process of belief and patterned modes of conduct.

Indian ancient culture was based upon certain principles as love and brotherhood, benevolence and tolerance, truth, faith in religion and selfless duty as taught by Krishna in the Gita, and reverence for the old, the Guru and the parents. The eternal values of our ancient Indian culture and their place in life have been analyzed and emphasized by the Indian novelists. The protagonist in Chitra Banerjee's novels reflects the culture of Bengal such as usage of Bengali words, dress and food items. The most outstanding feature of the

art of rural Bengali consists in its being synonymous with the life of the people - their seasonal and social festivities, their work and their play. The whole of life was conceived as an art and lived as an art; worshipping the numerous deities of the Hindu pantheon, those from ancient Vedic times as well as those conjured up over time by the folk imagination, is part of the daily life or rural life. Although the rituals, prayers and offerings can vary from one deity to the next, some elements are common to all such occasions of worship. They reveal fertile artistic imagination springing from tropical lushness of the religion. Weddings among Bengali Hindus are elaborate affairs, stretching over three days, with the preparatory rituals beginning even a week in advance. In a delta region, where river are prolific part of life, it is not surprising that Bengali consider fish a symbol of plenty and use it in their wedding rituals.

III.2. Cultural conflict of the immigrant

The majority of American novelist Chitra Banerjee Divakaruni's works deal with the experiences of immigrants to the United States. She is an excellent interpreter of India's cultural diversity. Her works depict Indian cultural traditions, particularly Bengali cultural traditions, in an intimate family setting that is tightly tied to social, cultural, and psychological standards towards food. The Bengali ethnicity has been explored and returned several times to highlight how immigrants maintain their home culture in the dominant and incompatible culture of the new nation. *The Mistress of Spices* depicts immigrants who encounter cultural challenges in a new nation while *The Mistress of Spices* shows immigrants who encounter cultural challenges in a new nation while maintaining their own cultural beliefs and practices while gradually imbibing the cultural ways of the host country. In this story, Divakaruni has properly depicted Indian culture and customs in genuine words. This article takes a Cross Cultural Studies perspective, focusing on the American character, culture, and people while advancing theories and critical discussions on globalization in the frameworks of multiculturalism, postcolonialism, and globalization.

In a globalized and technological world, immigration has become a huge demand in human life. Despite people's interest in moving away from immigration, new career prospects entice them to familiarize themselves with the changing landscape. Immigrants often encounter cultural conflict in host countries; these occur in relationships across cultures, resulting in dislocation and painful experiences. Ehsan Sehgal said: "A dream is

the migration of mind and spirit into reality or fantasy; one succeeds, one takes failure” (TWTF.20). Diaspora literature contributes to the study of immigrant cultural complexes and displacement.

This article delineates the race and culture dichotomies articulated in *Mistress of Spices* between San Francisco, the big city that seems to hold all the temptations and which, through the majestic stature of the Golden Gate, is perceived as a symbol of the greatness of America, and Oakland, where Tilo lives and which is home to her secret empire of spices. The challenge faced by immigrants who migrated geographically, politically, socially, and culturally from their homeland India, and trying to come to terms with a new existence in an unfamiliar nation, is one of the novel *Mistress of Spices*' major themes. The spices are used as a symbol of un-American. They succeed in recapturing the Orient in the minds of those who are fascinated by them.

Mistress of Spices is a magical-realism novel. Tilo, Turmeric, Cinnamon, Fenugreek, Asafoetida, Fennel, Ginger, Peppercorn, Kalo jire, Neem, Red Chilli, Makaradwaj, Lotus Root, Sesame, and Maya are the fifteen chapters. It depicts South Asian immigrants questioning their identities in the late twentieth century. Divakaruni describes the spices as "containing magic, even everyday American spices, but the spices of actual power are from the mistress birth land" (*Mistress of Spices*, 3). These chapters describe Tilo's interactions with her customers and how she gives them a special spice to solve their specific life difficulties. Tilo and her spices are at the crossroads of races and cultures, including numerous Indian ethnicities, with people of all ages, biases, and expectations.

In this novel, Divakaruni brilliantly shows the tensions of cross-cultural confrontation of Indian immigrant women who leave their home and seek a new home in their host culture. America promises a bright future to all who come here, a society devoid of gender and racial disparities based on international cultures, faiths, traditions, and languages. However, the immigrant who has goals of aspiration also carries the native identity, therefore they experience Nostalgia or homesickness. They consider their culture and the familiar atmosphere of their own countries. They are unable to acclimate to a new culture. Most of them have lost hope as a result of their isolation from mainstream American culture. As a result of their separation from mainstream American culture, the majority of them lose hope.

Tilo first encounters the brutality of racism when one of her working-class patrons, Mohan, is brutally assaulted by two young white men one evening. As his attackers approach, Mohan, ‘hears the steps, fall leaves breaking under boots, a sound like crushed glass’. (169). The two men who attack him are skinheads, and the attack is definitely racially motivated as they slur out, ‘Son of a bitch Indian, should a stayed in your own god dam country’ (170) The young men classify Mohan who has lived in America for over a decade, in the same category as all immigrants in the United States, just another minority amongst others. As he is being beaten, Mohan experiences such excruciating pain that Divakaruni describes it, ‘like fire, like stinging needles, like hammers breaking’ (171).

He cannot even wrap his mind around the horrific way he is breaking apart; he tries to defend himself, ‘even though it hurts to breathe and a small jagged thought-ribs? -spins up for a moment into the lighted part of his mind’ (170). At one point he experiences, ‘a blow to the heads hard that his thoughts splinter into yellow stars’ (171). His wife Veena is shown to be a very supportive woman, and Mohan is simultaneously shown to be dependent on her support. As Mohan recovers in the hospital, he wants his wife there all the time, even while acknowledging she needs to occasionally go home and rest, only wish Veena could be here, it would be nice to have someone’s hand to hold on to when outside the sky turns inky purple like that night’ (ibid.)

Here Divakaruni has concentrated on the cross-cultural difficulties that develop when people across national borders. Mohan's tale is brief and limited; readers do not learn as much about him as they do about other characters such as Haroun.

Tilo feels protective and worried about Haroun in a way she cannot quite define, but from very early on she senses his good nature may be short lived, ‘O Haroun, I sent up a plea for you into the crackling air you left behind...But there was a sudden explosion outside...It drowned out my prayer’ (28). Tilo puts a hand on Haroun’s new taxicab, she is overwhelmed with a vision of disturbing physical damage to Haroun, in which she sees someone slumped against a steering wheel; in reflection, she asks herself, ‘the skin is it broken-bruised, or only a shadow falling?’, As Haroun leaves, Tilo observes him as “silhouetted against a night which opens around him like jaws’ (112).

Haroun's body appears to her in this manner nearly as if she is in immediate risk of physical harm. Tilo waits for him outside his house, worried, describing to 'footsteps ring like on a scorching anvil, splintering pavement sirens penetrate into the bones of the head in corkscrew action, followed by pictures of the 'shatter of brown glass.'" (228). When Haroun finally stumbles up to his apartment, his body is crumpled and bloody as a result of the attack. The doctor who attends to him says it, 'looks like they used an iron rod. Skull could have cracked like snail shells' (230). The experiences of Haroun are a powerful illustration of the way in which Indian-Americans often experience a shattering of their former selves.

Following the attack, Tilo is present as they take Haroun into his apartment. As they enter, multiple indicators of his identity are noticed by Tilo on the walls of his home, observing 'whitewashed walls empty except two pictures hanging where his eyes would first fall on waking. A passage from the Koran in a lush curved Urdu script and silver Lamborghini' (229). Hameeda nurses Haroun back to health, it becomes apparent that her support indeed plays an integral role in his recovery. He is angry; he tells Tilo If, 'I catch those bastard pigs, Thessalians...also thankful for the chance to recover. But also I have been lucky...And I have found such friends - like family they are, a list in which he includes Hameeda first' (282). Ultimately, He marries with Hameeda and permanently gives her the care-giving role, 'Haroun who has so much to live for, for whom the immigrant dream has come true in a way he never thought' (283-84).

III.2.1 Cultural conflict that chitra faced

Divakaruni's works under study explore various shades of immigrant experience, such as alienation, isolation, uprootedness, nostalgia, racism, immigrant woman's double consciousness, connections to the homeland, identity crisis, cultural shock, struggle for individualism, and assimilation and adaption. The knowledge of Indian as well as American sociocultural environment proves to be torchbearer for the better understanding of her works.

When she was a child, her grandfather told stories from ancient epics. The stories were based on warrior heroes and women who wished to follow their husband's footsteps. This made her to write about women in her works. Moved by the immigration conditions and to preserve nostalgic memories of homeland, she started her writing career to vent out her

thoughts. Her works in poetry are *Black candle*, *Leaving Yuba City*. *Arranged marriage* is a collection of short stories. And her novels include *The Mistress of Spices*, *Sister of my heart*. Chitra Banerjee Divakaruni residing in America far away from her land of birth has lent a new facet to Indo-American literature. Her main concern is to delineate the challenges of cross-cultural conflicts encountered by Indian women immigrants. She deals with her Indian women immigrants, predominantly their cultural blow that overthrows them in life directly or indirectly. Her apprehension for women is spread not only through her award-winning works but also her involvement with organizations like Maitri that seek in aiding South Asian or South Asian American women who are in grief.

III.2.2. Culture in the Indo-Anglian Literature

Individuals compose novels, but they are frequently impacted by their surroundings. As a result, it's critical to consider a work's cultural background. Culture is described as the ideas, habits, values, and activities that distinguish a particular group of people at a certain period. As a result, we might argue that artefacts produced in a particular culture convey its principles both overtly and implicitly. Because it frequently engages with society in depth, literature is an exceptionally strong measure of these ideas.

Diasporic literature has had a huge influence during the previous two decades, and its significance knows no boundaries. Its meaning can be interpreted in a variety of ways. In general, it is recognized as an umbrella word that embraces all literary works published by writers who are not native to their original nation but whose works are linked to their local culture and history.

Conclusion

Finally. Chitra Banerjee Divakaruni the Indian American writer, who is the foremost writer of the diasporic literature, is known for her matrix of diasporic consciousness. The immigrant issues like rootlessness, loneliness, nostalgia, etc. are the explored conflicts in her writings, the anxiety of an immigrant and existential quandaries of an expatriate have been promptly evaluated as an immigrant herself. As it's mentioned in this chapter, Indo Anglian Literature refers to the corpus of work produced by Indian writers who write in English but whose native or co-native language is one of India's many languages.



General Conclusion

General Conclusion

Chitra Banerjee Divakaruni is one of the finest woman writers of twenty first generation. The use of myth and legends is the most outstanding part of the techniques of Banerjee's narration in her novels. It is through these subtle allusions, myths, legends that the narrative of Divakaruni's fiction acquires the desired intensity. Divakaruni expresses her own idiosyncrasy, one that is composed of myth and culture where a vision of life and love is valued. She is the creator of myths. She strives to weave her observations with the elements of myth, magic and ancient culture alongside contemporary culture. She tries to bring those things together along with a sense of ancient culture and the daily realities of life. *The Mistresses of Spices* (1997), Chitra Banerjee Divakaruni's debut novel, is unique in that it is written in a combination of prose and poetry using Magic Realism. Tilo, the protagonist of the tale, gives spices not just for cooking but also for the Indian immigrants' homesickness and isolation. This study highlights the conflicts of immigrants in western countries, especially, the US. It inscribes the rich heritage of Indian culture through the meaningful uses of spices. It replicates the Indian essence in every character of the novel, especially the protagonist Tilo. Culture is vividly focused as a central theme in *The Mistress of Spices*. It also dealt with the issues of immigrants and their diasporic life in America. They suffered a lot and experienced many abuses, such as discrimination, racism, nostalgia, and many other issues. This study therefore, aimed to argue mainly on three important issues:

- The issues of immigrants and their diasporic life in America.
- the cultural conflict in *mistress of spices*.
- The great mythology and culture of the Indian society.

The novel is a remarkable portrayal of variety, a synthesis of myth, culture, and self-discovery. A comprehensive source of oppression and inequity against women in society. Furthermore, Divakaruni addressed the challenges that Indian immigrants face in the host country, such as racism, discrimination, and other unpleasant practices.



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