
THE NARRATIVE TECHNIQUES OF CHITRA BANERJEE DIVAKARUNI IN BEFORE WE VISIT THE GODDESS: A PERSPECTIVE STUDY

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Abstract

One of the notable Indian diaspora writers who has achieved fortunate circumstances in a very small creative range is Chitra Banerjee. Her female heroines are authentic and critical representations of Indian women living in the diaspora. Divakaruni's writings are mostly geared towards women, equality, and faiths that share a common experience with women. All of her supporters ought to end up inside the distinctive boundaries of their respective communities and faiths. She also makes a distinction between the experiences and lives of the original migrants and their children who are raised in a foreign country. Furthermore, it undoubtedly integrates the Native American tradition of dual-character wrestling.

Keywords: Diaspora, migrants, craft of narrating, subjective, dissect.

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Introduction

Before We Visit the Goddess is the most recent novel composed by Chitra Banerjee Divakaruni distributed in 2017. Like her other past novels, The Palace of Illusions, The Queen of Dreams, One Amazing Thing, the current novel is additionally momentous for its striking narrating procedure. The novel manages the trapped connections of three ladies, Sabitri, Bela, and Tara having a place with three ages and sharing grandma mother and girl relationship.

The novel disentangles the existence of three ladies however isolated with time, conditions and besides by their decisions they make in their lives, actually get associated because of their family bond and shared misery. Sabitri, an offspring of town cleric, girl of Durga, living in absolute destitution flourishes for training to seek after her fantasy to turn into an instructor however lamentably she digressed from her fantasy and tracks down her total world in her better half, Bijan and little girl, Bela. The story unfurls with the presence of Sabitri, an old woman, having breathing issue, living in Kolkata with her main janitor, Rekha, investing her amounts of energy to compose a letter to her fabulous - girl, Tara in the USA to alert her not to leave her investigations in the middle as educated by Bela who is likewise removed from her girl after her separation from her significant other Sanjay Dewan. Sabitri without seeing and meeting her fantastic little girl ever in life is stressed over the fate of Tara which underscores on the topic of belongingness in Diaspora Literature. It scarcely matters how far one is living from her family members and friends and family, this load of topographical limits stand irrelevant assuming mentally and sincerely they are associated.

The Narrative Techniques in Before We Visit the Goddess

In the current novel, there is a steady change in portrayal from first individual to third individual and afterward progressively returning to first individual having assortment of speakers in quite a while. The story continues to rearrange among reality, present and past and abruptly gets hindered

by creator in the middle. The creator utilizes the language so quickly and clearly that story shifts from first to third individual portrayal rapidly and easily.

The tone of Sabitri's letter is confession booth that needs to make Tara a piece of her mysterious life which she never shared even with her girl, Bela, an imp youngster. While accentuating on schooling which is an absolute necessity for a lady as she states: "Without instruction, a lady has minimal shot at remaining on her feet. She will be compelled to observe as a passive spectator while others partake in the existence she has envisioned about." (Before We Visit the Goddess 4) In her own life likewise, basically, instruction was the main dream which she was unable to pursue totally because of the tension and weight of conjugal life. She left her folks in town and began living in Kolkata with Leelamoyi, the upper cast Brahmin lady who was very content with her until she knew about developing closeness of Sabitri and her child, Rajiv who was seeking after his examinations to turn into a specialist so he could assume control over the privately-run company, a medical clinic.

While composing the letter Sabitri is lost in recollections. She doesn't have a clue what caused her to expound on her adoration relationship to her concealed great – little girl, Tara however she would not like to pound her memory. She needs to share her life to make Tara familiar with the truth she looked in her own life. Like other young ladies, her heart additionally got enlarged with the adoration which was excessively strong such that she began meeting Rajiv on the porch of the huge house under the cloak of a blanket, how their affection was sprouting, how she was tended to, 'Tri' out of adoration by him. The memory of that brilliant time influences her into musings: "she cherished the manner in which he abbreviated her name, made it novel. However, a second can't turn into an entire life. She realized that. She was eager for additional." (Before We Visit the Goddess 17)

“Good daughters are fortunate lamps, brightening the family’s name.
Wicked daughters are firebrands, blackening the family’s fame.”

(Before We Visit the Goddess 20) On getting abandoned structure the house, unsupported by her darling, Rajiv,

She observed herself to be in isolation in her life by then of time. At long last protected by the Maths Professor, Bijan, a basic and a caring courteous fellow whom she created about her past with and figured out how to wed him and partaken in the extravagances of settled fortunes of her significant other. Sabitri whose excursion spearheaded with instruction at last discovered motivation behind her life just in her significant other and girl which at long last drove her to purposelessness as her better half kicked the bucket leaving her as a youthful widow with a girl, Bela, who likewise abandoned her and absconded to the USA for the love of her sweetheart, Sanjay.

Sabitri is a lady of human flesh. She can't conceal her inward frailties. Getting once hoodwinked by the higher class in type of Leelamoyi and Rajiv, she needs to retaliate for on them by making a hotshot of her fortunes. She attempts to quiet down her embarrassed soul by meeting Leelamoyi, a widow now, unattended and uncared by Rajiv and her girl in-law following seven years by parading her vehicle, driver and spouse and girl as she became more acquainted with that Rajiv didn't have youngsters to mollify Leelamoyi with the title of excellent mother. Sabitri is astonished at the inclination that how she is opening the layers of inferred, undiscussed, and unshared past with Tara that how her hands were kissed by culpability stricken Rajiv that day and how Bela referenced something very similar before Bijan in her youth obliviousness.

In any case, today Sabitri has found another reality of her life that Rajiv was too frail to even consider standing firm for his life so there is no lament for that lost relationship. After this scene, we witness another Sabitri who ended up being a fortified lady, who battled with the organization to get the remuneration after her significant other's abrupt demise, and opened Durga Sweets, supported it day and night, made it her untouched dream for better future security of Bela. In the wake of discovering a reason and dream in her life, she never felt a need of a male in her life to rule it, hoard it, support it, and further however she felt passionate security with her companion and worker, Bipin Bihari a representative at the Durga Sweets. Sabitri has at this point tracked down another importance in life which can't be recently satisfied or accomplished by being somebody's cherished or spouse. She has a terrific reason in her life which she discovers one day to convey forward the name of her perished mother, Durga, by developing another formula, unsupported by anybody. She concedes:

"At some point, in the kitchen at the rear of the store, I grasped another formula I had consummated, the sweet I would proceed to name after my dead mother. I took a chomp of the conch molded pastry, the palest, most exquisite mango tone. The smooth, rich kind of products of the soil, sugar and saffron blended and liquefied on my tongue. Fulfillment overpowered me. This was something I had accomplished without anyone else, without relying upon anybody. Nobody could remove it. That is the thing that I need for you, my Tara, my Bela. That is the thing that it truly intends to be a lucky lamp..." (Before We Visit the Goddess 32)

Sabitri passes on with these words leaving her life wrote down on papers which will be presented by Bipin Bihari on the University of Tara obscure to the way that they will lie left in an unopened box and will be perused by Tara when she would have been settled with a spouse and a child and who might be attempting to settle another bond with her mom, Bela which she was unable to sustain under her passionate, unruly and unguided youth. Tara feels profoundly support on perusing the letter addressed to her by her fabulous mother which causes her to feel and understand that 'with regards to my grandma's life, mine appears to be somewhat less frantic.' (Before We Visit the Goddess 206)

The tale of Sabitri perfectly mixes in the account of Tara and Bela that an advanced cognizant peruser scarcely understands that he/she is perusing three distinct accounts of three age ordered in three diverse time-frames and space. Most likely, one story is converging in one more giving a lift to second and landing it to third lastly coming full circle all. Mysteries concealed in every story is kept flawless which leave the perusers hypnotized until end of it, i.e., Tara taking Kenneth's voice as one more male in Bela's life who at last ended up resembling a child to her mom. Similarly, Bela despised her mom entire life thinking her answerable for her dad's and her more youthful sibling Harsha's demise as she admits on perusing her mom's letter and wailing over it:

Indeed, even as a kid, I was morose and troublesome. I faulted her for my father's demise. And surprisingly more for my child sibling's. I felt it was her responsibility to protect him. I didn't realize then that moms can't really save their youngsters, regardless of the amount they need to. (Before We Visit the Goddess 206)

On the off chance that we take a gander at the three stories cautiously, we find that Tara experiences because of the separation of her folks. She ends up being a torn, ambushed youth, playing with her life, vocation and surprisingly future. Before her folks get isolated, at whatever point we meet her, she is a cheerful youngster yet the lost relationship of her folks upsets her so much that she impedes the quantity of her dad and distances herself from her mom. After successive separations with her beaux, leaving her college, taking a shot at various positions like tutor of Mrs Mehta, driver, and so forth, getting the propensity for taking, rearranging the positions whenever discovered in the

act, at last tracks down an appropriate spouse like Gary and Dr. Berger, her specialist who likewise need her to re-characterize her relationship with her old mother. She realizes that it would be more enthusiastically for her mom than for herself to re beginning their relationship after a long hole of correspondence. Yet at the same time she attempts to emerge from her lost past and needs to save her runaway future.

In the three accounts of these three ladies, we observe one to be normal thing that they were double-crossed by their male partners. Like her fabulous mother, Sabitri, Tara likewise goes through awfulness. Her beau, Robert whom she adores on the grounds that "Robert is nothing similar to my dad", she finds with a young lady at his loft during her abrupt appearance there with Mrs Mehta. She recalls that her mom, Bela additionally had never presumed her dad in her 21 years of marriage. However, one fine day, he unexpectedly proclaimed with regards to his extra-conjugal relationship at breakfast table when she was serving him a fresh dosa. She took it so nonchalantly that she didn't comprehend the plenty after it. She could hardly imagine how it was a similar man, Sanjay for whom she abandoned her mom back in Kolkata and flew in isolation through trip with counterfeit papers simply in the desire for genuine romance. Tara recalls: "My father undermined my mother...still, the day he was leaving, and she fell at his feet and beseeched him not to go." (Before We Visit the Goddess 68)

At first Sanjay adored her, spoiled her during her pregnancy, made another universe of three people Bela, Sanjay and Bishu (Sanjay's dear companion).

Steadily, Bela discovered them including in unlawful works on, fashioning papers, and so forth Bela discovered Bishu as an adversary in her affection for her better half. Discovering Sanjay under complete impact of Bishu, Bela felt insecure. She needed to deliver Sanjay once again from Bishu's impact. For that she utilizes Bishu just to make Sanjay desirous of their developing close connection. She controlled with Sanjay so much that Bishu needed to leave them because of the suspension from his present place of employment and after that he passed on inside two years.

Sabitri and Bela were disconnected to one another in their disposition. Sabitri could battle with the world for her girl. However being shocking with her predetermination to get a youthful widowhood, she didn't consume her time on earth over the past. At the point when an adjoining lady requested that she cry and let it out, she said, "I will not go distraught. I have a little girl to raise." (Before We Visit the Goddess 111)

She committed for her entire life to Bela and Durga Sweets. Later her girl created ceaseless scorn for Durga Sweets because of her mom's day and night commitment with it. She even loathed Bipin Bihari as a result of the closeness with her mom. On other hand, Bela was an imp, difficult since her youth. She begrudged her mom and cherished her dad, Bijan exorbitantly. During her visit at Assam, just two individuals framed her reality her dad and the entertainer "Bela's performer. Bela's confidential" (Before We Visit the Goddess 42). She doesn't confide in her mom any longer regarding the matter of entertainer believing that on the off chance that she reveals her mysterious of performer, he won't ever get back to her.

The location of performer and Bela is perfectly painted by Chitra Banerjee Divakaruni. Her style has an ideal mix of the real world and fiction. We are out of nowhere arrived on an otherworldly universe of supernaturalism with a nonstop bit of ordinary real factors and relations. The target of supernatural authenticity is to bring us new show of the ordinary world we live in. The craftsman doesn't drift just on self-investigation and thoughtfulness rather she sees the world in widespread and unmistakable pictures. A mystical pragmatist utilizes new and imaginative pictures while keeping a figment of the real world. Mystical pragmatist scholars portray the common as inexplicable and the wonderful as standard. In this way otherworldly authenticity leaves us with

the arrangement that the weird world depicted by the craftsman is one that genuine individuals truly live in. It extends our comprehension of individuals and our general surroundings.

Mystical authenticity is a workmanship development which started during World War I. It is a portrayal of craftsmanship with components of imagination and its objective is to take advantage of enthusiastic supplies inside us all. It deceives us, and makes us question what is genuine and what isn't. Enchanted authenticity is the obscuring of reality and dream. The willing willingness to accept some far-fetched situations is the point at which the crowd can acknowledge a specific degree of improbability to keep up with the progression of the story. Willingness to accept some far-fetched situations becomes significant for the story to be acknowledged and appreciated. It could be said we co-make our existence. What's more, we do that constantly, consistently. One day we awaken and we're feeling extraordinary: the city we live in is a delightful city. The next day it's an ugly city. That's just the way we interpret things. We're not free necessarily to choose the facts of our life, but there is an element of freedom in how we interpret them. Till the story ends, Bela is maintaining her secret of magician close to her heart. She grows with it and fantasizes it and does not want to come out of her magical world of which once she was a part of.

John W. Scott in his essay, "Storytelling", put forth a definition of storytelling: "Storytelling is a quintessentially social activity. It requires not only readers or listeners, but other storytellers. Stories are at once the raw material and the cultural product of memory. Their telling makes a feeling of promptness (in any event, when they are about extremely old occasions and activities) and what Kant (in an alternate setting) alluded to as "the general sensation of participating." (History and Theory 205)

Chitra perfectly portrays the account of youthful Tara who was absolutely reliant upon her dad who abandoned her after his separation from Bela. After this occurrence, Tara had no importance left in her life. "He had made himself the focal point of her life, and afterward he had left" (Before We Visit the Goddess 175). After this horrible occurrence she most definitely cut off from her mom also on the statement of her dad that her mom has effectively played being untrustworthy to him, he had simply responded to her activity. This reality of her folks on whom her life was established, ambushed her so much that she became discontent with herself. She would not acknowledge any upright and monetary help from her dad just to be autonomous which she some way or another figured out how to be. Her mom once declared: "Tara, you have no aspiration." After going through double-crossing in relationship with Robert and resulting early termination, she actually figures out how to emerge from her worn out past and substantiate herself as she says: "My mom wasn't right. I do have aspirations; they are simply not equivalent to hers. I need to have the option to clutch my work, tasteless all things considered, in the HR branch of my company.....I need to fix myself of the infection stowing away inside me like a ulcer nestled into the core of a rose." (Before We Visit the Goddess 186)

She went through dislodged rage...was generally irate with herself after her folks' separation. At the point when she required her mom the most she tracked down her continued on with her very own business. She had not been accessible ethically and sincerely for her girl yet when she personally brought forth her child, Neel, he changed her reality. Subsequently she ended up sobbing for the snared and lost past. She understood that she most definitely didn't attempt by any chance once to compensate for the things which were grabbed from her. It was just the work of her better half, Gary who needed her to make up with her mom. Hence a perfect man in her life redressed each wreck of her past while Sanjay attempted to make an inlet among Sabitri and Bela. He completely grabbed all that which was great in her past from her and needed to have her at last to abandon her.

Conclusion

In this manner we track down that these three ladies go through practically normal strife in their lives: love, treachery, reason and achievement. Sabitri, Bela and Tara discover Bipin Bihari, Kenneth and Gary to cause them to understand their capability to finish their self. Accordingly three stories are described in an exceptionally powerful and captivating way by the extraordinary craftsmanship of Chitra Banerjee who at last arises to be an aide and wise as portrayed in the expressions of Walter Benjamin: "The Storyteller joins the position of instructors and the sages." (The Storyteller: Reflections on the Works of Nikolai's Leskov, 14)

References

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