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DETAILED STUDY OF THE NARRATIVE TECHNIQUE IN THE SELECTED WORKS OF CHITRA BANERJEE DIVAKARUNI- THE LAST QUEEN

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Abstract: This research paper sheds light on Chitra Banerjee Divakaruni's use of the narrative technique in her work "The Last Queen." Chitra Banerjee is currently considered one of the best storytellers among English novelists. She has utilized proverbs, imagery, irony, allegory, and other narrative techniques. The narrative techniques in the book "The Last Queen" are the focus of this research paper. The act of narrating a story to a child, reading a newspaper, or even writing about a day in your journal are all examples of simple acts of narration. Narrative is an inevitable part of our lives. Based on Genette's theoretical framework, the purpose of this study was to examine the selected Divakaruni work and examine the narrative techniques used in her works. During the course of the investigation, it was discovered that the writer's use of various narrative techniques was, in fact, what gave her works their distinctiveness. The novel depicts a girl's life through its various stages. There are four stages in a woman's life: girl, bride, queen, and rebel. The new book was beautifully introduced to us by Chitra Banerjee Divakaruni. It uncovers us about the sharp-peered toward lovely, obstinate and enthusiastic Jinan Kaur, the girl of a canine mentor turned into the last sovereign of maharaja Ranjith Singh's most youthful and last sovereign.

Keywords-- Girl, Bride, Queen, Rebel, Courage, Resistance Warrior women.

Based on Genette's theoretical framework, the purpose of this study was to examine the selected Divakaruni work and examine the narrative techniques used in her works. During the course of the investigation, it was discovered that the writer's use of various narrative techniques was, in fact, what gave her works their distinctiveness. The difference between a bestseller and a boring read is not the story itself but the way it is told, the plot, and the methods used. Characterisation and themes in Divakaruni's writing are popular. Her characters are memorable because of the way they come to life and her ability to bring their mystical past into the present. Like many authors, Chitra Banerjee Divakaruni employs multiple narratives. She uses the setting to show how a character feels or what's going on. She influences a character's decision-making process by using setting.

Chitra Banerjee Divakaruni is a well-known poet, essayist, novelist, and short story writer who was born on July 29, 1956, in Kolkata, India. After her graduation from the lofty College of Calcutta in 1976, she relocated to the US for her advanced education, where she went to Wright State College for her graduate degree and in 1985 accepted her PhD degree in English from the College of California, Berkeley. She currently serves as the Betty and Gene McDavid Professor of Creative Writing at the University of Houston, where she previously taught creative writing at Diablo Valley College and Foothill College in Los Altos, California. She has contributed to a variety of social causes in addition to her successful professional life; She co-founded and served as president of Maitri, a 1991 helpline for South Asian women who have experienced domestic violence. She is a member of the emeritus board of Pratham, a non-profit organization whose mission is to promote literacy among India's underprivileged children, and she is also on the advisory board of Daya, a Houston organization that addresses the same issues as Maitri.

The word narrate, which means to communicate, report, describe, or elaborate, is the root of the word "narrative." The act of narrating a story to a child, reading a newspaper, or even writing about a day in your journal are all examples of simple acts of narration. Narrative is an inevitable part of our lives. But that's not all: Monika Fludernik writes in her book *An Introduction to Narratology* that "Narrative provides us with a fundamental epistemological structure that helps us to make sense of the confusing diversity and multiplicity of events and to produce explanatory patterns for them." This statement can be expanded to mean that the theory of narrative has a reasonable cause-and-effect relationship when the sequence of events is taken into consideration. It would in any case be a fragmented meaning of story, in the event that we just spotlight on the primary part of the phrasing and not add a word on the tasteful worth it brings into the setting of the text. Alexander Georgakopoulou and Dionysis Goutsos in *Talk Examination: When they assert that "narratives do not just recount temporally-ordered events,"* *An Introduction* adds yet another dimension to the terminology of narrative. Additionally, they convey their attitudes, feelings, and emotions. These elements are filtered and shaped by narrative by giving them meaning and structure. Her works are set in India and the United States. she writes

a cross genres realistic fiction, historical fact and fiction, magical realism and fantasy and she does it all with equal flair. Her latest book "The Last Queen" is a well-researched retelling of Punjab's history before the British the invasion as well as the story of the Rani Jindan Kaur, the youngest wife of the first Maharaja of the Sikh Empire, Ranjit Singh.

Divakaruni's writing style is simple but smooth. There are lines a person could read over and over again. Divakaruni's first historical fact and fiction The Last Queen released in 2021. What made Chitra Benerjee to pick Queen Jindan as the subject of her book.

"In her own words she says I came across her story by chance while I was waiting to do an event for the Kolkata literary meet. The speaker a head of me projected Maharani Jindan's image on the screen and said a few words about her son, Maharaja Dalip Singh and how after many years they were reunited. I was very touched and intrigued and researched her story. When I learned how brave she was and how she resisted the British until the end. I decided to make her the CenterPoint of my novel.

The difficulties this queen faced during her rule—her imprisonment and exile—are emphasized in Divakaruni's narrative. This is a captivating story of one of the nineteenth hundred years, who battled against the English energetically. Girl, Bride, Queen, and Rebel are the four parts that make up the book. The narration does an excellent job of conveying Rani Jindan's character and unwavering spirit. Chitra Baneerjee Divakaruni's writing demonstrates her extraordinary storytelling abilities and word magic. The Punjabi rani Jindan Kaur's story is relatively unknown. Beautiful Jindan Kaur was born to the royal kennelkeeper. She married Maharaja Ranjith Singh and became his youngest, favorite, and final queen. Narrating a growth story in the style of bildungsromans. The events of guava, horse, wedding, and deception are intricately interwoven throughout the narrative, which leaves the reader wondering why Jindan traveled halfway around the world. The narrative progresses at a leisurely pace, describing Jindan's life and her girl adventure in the village in picturesque detail. Her arrival in Lahore, a charismatic city. Her gathering with Saker, her distress in affection, her endeavors of queenly life, her child, her strong contempt for the colonizers.

Jjindan's Childhood:

"We run to the guava groves. High in the branches, we search for the riper fruit. I am proud of how I scrambled up the trees, keeping up with Jawahar, through in the process I ripped my salwar at the knee, which is bound to earn me beating from Biji. There are fewer guavas than I'd hoped for but I have the bag of guavas. I run and play Wahoguru, protect my brother" [Pg-10,11,]

Jindan's childhood is spent in a village hut on the muddy edge of Gujranwala. As a feisty nine-year-old Jindan joins her older brother, Jawahar, in his exploits of stealing fruits from nearby orchard

"Jawahar raises his face a little. With good eye, he winks at me. Smart girl. I know that when all this is over, we'll slip away to the old kiln. He'll give me the ripest guava from the bag and call me a clear girl and we will laugh over the day's adventures. At night, after Biji and Balbir gone to sleep, he'll repair my salwar because he knows how to do everything". [Pg:13]

A character and the geographical location of Jindan's village are both described in this piece of descriptive writing. This style of writing provides a clear picture of Jindan, her brother Jawahar, and the village of Gunjranwala with a lot of adjectives and a lot of detail. When writing fiction's descriptive passages, her description writing has a poetic quality.

Her entry into the charismatic city of Lahore:

In the morning, Manna says, it's too expensive to take two children to Lahore. I am only taking Jindan. Biji is upset but it's more than that. There's something new in her face. Fear. She pleads and shouts, but Manna is adamant. Biji holds me tight. Take Jawahar instead, Manna yanks at my arm. Come on, bitiya, the bullock cart for the city will leave soon. I looked at my brother, his eyes like a kicked dog's". When we reach Lahore after hours of bone rattling, manna puts on a fancy turban and combs his head. Ha walks differently here, holding himself tall; he is no longer the lout who farted and belched with abandon and spat wherever he wanted in our courtyard. We enter the city walled late in the day, through a massive stone gate grander than anything I've seen" [Pg-23].

Chitra Banerjee Divakaruni uses simile and metaphors and personifications to keep the readers hooked. She loves playing with words. Those similes, metaphors and personifications are to Benerjee what different kinds of brushes and colours are to painters.

Jindan Kaur meeting with Maharaja Ranjith Singh

"From behind the sacking at the window, I watch the man swing down from horse. Slight frame, clothes simple though elegant in cut, the suspicion of a limp, a long white beard. Manna runs out, his breakfast half-eaten. He bows very low, so the man must be important. But I don't pay him much attention. I'm too busy staring at the horse. I'm determined to make friends with it, to run my hands over that glossy mane". I bring the pail close. The horse bends its head and drinks. I kissed its face and run my hands along its taut, shiny neck, telling it how beautiful it is. when it whickers, as though talking back, the ice block of depression inside me melts a little". Unhurriedly, the man walks up to the horse, who whinnies with pleasure. Yes, my lovely. I left you alone for a long time, I; am sorry. Anyway, it looks like you had pleasant company. He smiles at me and I see that he has kind, good-humoured eyes. He seems a lot taller than he is, perhaps because he stands straight. There's an aura of power around him. This is a man afraid of nothing." [Pg-37]

The Last Queen by Divakaruni's narration is amazing. The first section of the novel, Girl, is where she feels the most free. The reader is compelled to continue reading thanks to the first-person perspective. The first-individual portrayal assists the essayist with examining profound into the psyche of the hero, her expectations, fears, desires and there by features the gathering of Jindan with Ranjit Singh through the pony. Character description is another advantage of narration. However, the novel's narrator's

description is handled more subtly. Divakaruni frequently allows the reader to observe the characters conversing before providing the reader with the narrator's substantiated impression that they have already gleaned from the scene.

Jindan's Meeting with the Saker:

A wide range of emotions, thoughts, and feelings constitute love. In the case of Jindan, love is a physical and emotional bond with Saker. Accepting the other person as they are is love. Chitra Benerjee shows Saker's affection for the daughter of the royal kennelkeeper in this scene. Saker excepted her and showed his affection by taking her in horse ride. His love and interest are obvious and effortless. Chitra Benerjee Divakaruni frequently employed sensory imagery to convey a scene's entirety in words. The reader will have a better understanding of a physical environment as a result of this method's assistance in comprehending the various components of a scene.

"I close my eyes and became aware of his grasp around my waist. I check, but there's nothing inappropriate in the way he is holding me. I relax and feel his heart beating against my back. and suddenly, we are moving together: he, Laila, me. The Saker's chest is solid as a fortress wall. I've never felt safe in my life."

An exquisite love story between a king and a commoner, a cautionary tale about loyalty and an unbreakable bond between the daughter of the Royal kennel's daughter and the king maharaja Ranjith Singh. The love continues to shine through the author's mastery of language and her skill at blending real and imagined moments while remaining faithful to the original premise. It's possible that the romance between them makes the reader want to learn more about the real life of this regal, rarely spoken Queen. Her writing demonstrates Divakaruni's extraordinary storytelling abilities and word magic.

"We ride to the Qila in silence. I'm intensely aware of his arm around my waist, though it doesn't seem to mean much to him". [Pg-43]

Bride's love for Maharaja Ranjith Singh:

Chitra Benerjee imagery is awesome in the case of bride's love for maharaja Ranjith Singh

"The fakir's hooded eyes glinted. All his life the Saker has been searching for a woman who will understand him, who will love Punjab as fiercely as he does. Someone with spirit. But also, beautiful, because he's a man who craves beauty. He married many times but was always disappointed. Maybe he's finally found her. [pg 81]

A Queen's life is not a fairy tale; rather, it is a life of sacrifice. Fakir reminds Jinan to quickly learn proper manners whenever she complains. Dhyam Singh is coerced into assisting her escape to Jammu with Dalip, her infant son, and Mangla, her trusted maid, after she loses Saker.

my life has turned into fairy tale. Every night I sleep with the Saker in the sheesh mahal and wake in his arms. My husband enjoys my company and loves me. And I live him that's enough. I particularly enjoy conversing with him late into the night, learning what's happening in the kingdom. I'm impressed by your curiosity and intelligence; he says. None of my other queens care about what goes on outside the Qila." [Pg-104]

In Jindan, Divakaruni combines the qualities of a neighborly girl with those of a benevolent queen who is rooted, intelligent, beautiful, and feisty. She does not bow to external forces, but her passionate love for her once-loved Punjab was great. Lahore, on the other hand, sees numerous battles and kings after the king's death. In a Jammu fortress, Jindan and her son live in exile. Dalip is fated to be close to the throne when all of the king's heirs are killed one by one. Jindan is appointed queen regent until Dalip reaches adulthood when he is finally summoned to become king. She fights hard in her new role against the British and her own treacherous courtiers. The prose contains a lot of politics, plots, spying games, tricks, and never-ending battles for power that are part of royal life along the way.

Divakaruni manages to give this mysterious historical figure a life of her own, making her appear more real and human than any textbook has ever done. Jindan, a widow at the age of 21, gives in to her desires and miraculously rekindles her romance with Lal Singh, a nobleman in the Lahore court. She explains her actions with wisdom beyond her years: Numerous nobles have multiple wives and mistresses. Their contacts are acknowledged. Is it just because I'm a woman that I sin?

Later, Jindan is jailed in Sheikapura Zila and then exiled to Benaras' Chunur Fort, where she is separated from both her son and Mangla, her faithful maid. She manages to flee to Patna after the British take over Punjab, where she takes a risky journey by herself to Kathmandu, where she seeks refuge. In the meantime, the British spread numerous lies about her and even referred to her as the "Messalina of the Punjab." Wasn't she braver than Ranjit Singh in her own way? Didn't she face more difficult challenges? The brave life that Jindan led demonstrates that she was nothing short of a lioness.

She reunites with him once more in Calcutta after fourteen years of separation, and they spend the last few years of her life together in London. Dalip, who was affectionately referred to as the "Black Prince," lacked the fortitude of his father nor the fortitude of his character. He was impulsive and unable to distinguish between his loyalty to the British and his fantasies and extravagant ideas. Jindan asked Dalip to perform her final rites in India and scatter her ashes next to her husband before she passed away, reminding him of his Indian heritage. Sadly, Dalip had to wait a full year for permission from the British to bring her body back to India from England.

Conclusion:

Jindan accepts that she needs something seriously enough, she can get it going. " She came from a family with no name and lived on the outskirts of a small town. How else could she have ended up in Lahore, the city of emperors? She could not have a haveli in the center of this fortress, which has been shaped by centuries of history in any other way. She was the daughter of a dog trainer, so how else could she become the Sarkar's favorite queen? How else could she give him what many of his wives failed to produce, even when they were married to him at his peak? The heroic and awe-inspiring story of Rani Jindan Kaur, the youngest queen of Maharaja Ranjit Singh, the greatest Sikh ruler, is not widely known. Jindan's captivating tale is based on the most recent work of best-selling author Chitra Banerjee Divakaruni, The Last Queen, which will be published by HarperCollins India in 2021. The novel, which has previously been optioned for film privileges, is told in Jindan's most memorable individual, and is partitioned

into four areas that annal the main periods of her life exhaustively: Girl (born in 1826), Bride (born in 1835), Queen (born in 1840), and Rebel (born in 1860–1863).

An appropriate method for investigating the connection between literature and theory is to investigate Chitra Banerjee Divakaruni's selected fictional works through the lens of Genette's concept of narratology. Genette's excellent theory is well-suited to Divakaruni's distinctive writing style and flair for experimenting with narrative structures. Although the themes of the novels are similar, Divakaruni employs a variety of narrative strategies, so no two stories are identical. The novel gives life to the youngest queen of Maharaja Ranjit Singh, the greatest Sikh ruler. Jindan Kaur, the daughter of a kennelkeeper, rose through the ranks to become a member of the royal family, gave birth to the heir to the throne, fell in love again after becoming widowed at the age of 21, and bravely fought the British.

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