CHAPTER FIVE

CONCLUSION

After analysing narrative technique in <u>The Mistress of Spices</u> by Chitra Banerjee Divakaruni and <u>Practical Magic</u> by Alice Hoffman, I conclude that the use of the first person point of view in <u>The Mistress of Spices</u> by Divakaruni brings the readers closer to the story than using the third person omniscient in <u>Practical Magic</u> by Hoffman. The first person point of view in <u>The Mistress of Spices</u> brings the story closer to the readers because this first person point of view is influenced by the cultural background of the author, Divakaruni who is an Indian–American. In the colonial era, the voice of coloured people would not be heard. It does matter for her to use first person point of view in her works. The first person as the protagonist in the novel helps her to voice what Divakaruni wants to say. Alice Hoffman uses the third person omniscient point of view in <u>Practical Magic</u>. This third person omniscient brings the readers far from the story because the empathy of the readers is interrupted by the revelation of two or more characters' minds within a single scene. The third person omniscient offers a great flexibility of report for the author. It reflects the author's American cultural background which considers freedom as one of the most important American values. Different from Divakaruni in <u>The Mistress of Spices</u>,

Hoffman is an American who is not concerned of whether she uses first person or omniscient point of view.

Besides point of view there are also time & tempo, style and distance that will affect the distance between the story and the readers. In <u>The Mistress of Spices</u> and <u>Practical Magic</u>, the authors use time calendar order modified into flashback and slow tempo. Chitra Banerjee Divakaruni and Alice Hoffman give many flash backs and slow tempo which emerge the existence of immediacy of the story and empathy of the readers. Yet, the use of flash back in <u>The Mistress of Spices</u> is not as much as in <u>Practical Magic</u>. Hoffman presents flashback in details, creating an even slower tempo. This makes the readers closer to the story. Consequently, the distance through the element of time and tempo is close in <u>The Mistress of Spices</u>, but it is not as close as the distance in <u>Practical Magic</u>.

The third element is style. Both Divakaruni and Hoffman use specific words to tell their story. It is easy for the readers to imagine the things, ambience and places in the novel. There is a big difference in the use of style in their works. I find that their cultural backgrounds really influence their diction. In <u>The Mistress of Spices</u>, there are lots of Indian terms. While in <u>Practical Magic</u>, there are lots of western magical terms. Divakaruni shows Indian values through her diction while Hoffman shows American values through her diction. Divakaruni uses Indian terms which make the story close to the readers because those Indian terms deeply bring the readers to the Indian protagonist's life. Thus, the readers know more about the protagonist. In contrast, I find that the western magical terms in <u>Practical Magic</u> make a close distance, because the readers are familiar with and understand the meaning of the terms. Even Americans may believe in those western superstitions and practise them.

The fourth element of narrative technique is distance. Distance is influenced by five other elements. Plot is the first element which influences the distance. Both Divakaruni and Hoffman give the readers interesting plots. Since the beginning of the story, Divakaruni gives a tight plot about whether the protagonist will keep her love for spices or defend her handsome American. Divakaruni also offers the readers with the protagonist's dilemma which create the readers' empathy. In <u>Practical Magic</u>, Hoffman also offers the readers with Sally's dilemma. Sally has to choose between her dreams to have a normal life or saving her little sister from jail.

Characterization is the second element which influences distance. Both Divakaruni and Hoffman present protagonists who have good characteristics. Tilo and Sally are women who like to help others; they are not egoistic and responsible. On the other hand, they can ignore the others and reach their own dreams. The balanced characteristics which Tilo and Sally have, makes the readers feel they are human like and normal, so that the readers feel close to them.

Point of view is the third element which influences distance. First person point of view in <u>The Mistress of Spices</u> creates a close distance between the readers and the story while third person omniscient point of view in <u>Practical Magic</u> breaks the readers' concentration upon a given character and creates a far distance between the readers and the story.

Time treatment is the fourth element which influences distance. The time treatment in both <u>The Mistress of Spices</u> and <u>Practical Magic</u> creates a close distance. The authors use time treatment which supports the readers to have empathy towards the protagonists and tell the story as if it flashes into the readers' eyes.

Style is the fifth element which influences distance. Although Divakaruni uses Indian terms which are hard to understand, I find that she uses other elements of

narrative techniques to keep the readers close to the story. Even Indian the terms make Divakaruni's work unique as if the readers really dive into the protagonist Indian immigrant's world. I also find that in Practical Magic, Alice Hoffman can create a close distance between the readers and the story as if the readers are witnessing the story through the informal, specific, lyrical and western magical language.

I conclude that although the Indian terms in The Mistress of Spices are hard to understand and the third person omniscient point of view in Practical Magic breaks the readers' concentration to have empathy upon a chosen character; both Divakaruni and Alice Hoffman successfully keep a close distance between the readers and the story through other elements. I also find the diction is fully influenced by the environment and cultural background where the authors live.