



*Journal of Advances and  
Scholarly Researches in  
Allied Education*

*Vol. X, Issue No. XX,  
Oct-2015, ISSN 2230-7540*

## **THE THEORY OF DIASPORIC SENSIBILITY IN BHARATI MUKHERJEE'S NOVELS: A REVIEW**

AN  
INTERNATIONALLY  
INDEXED PEER  
REVIEWED &  
REFEREED JOURNAL

# The Theory of Diasporic Sensibility in Bharati Mukherjee's Novels: A Review

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**Abstract – Bharati Mukherjee is a built up diasporic writer who has set herself among the standard American writers. She is a writer of Indian starting point who presents Indians as heroes in her fiction. Her novels for the most part describe about Indian migrants who battle to settle in an outsider nation generally America. A large portion of her novels and even short stories are composed in the American setting. Mukherjee's recent novel, Miss New India is a special case from every last bit of her novels as it is composed in Indian foundation.**

**Mukherjee's basic talk on Diaspora is an exceedingly energetic and is set apart by vicious expression of this irresoluteness of the split self. It isn't a mere transference of printed spaces. The writer creates a counter-talk that is on the double topographical, spatial and differential. The subjective focus is challenged in a basic juncture when the migrant, established in a nostalgic and remembered involvement.**

**Mukherjee's postmodern worry for diasporic parenthesis of location, dislocation and re-location is to a great extent moved by postcolonial condition of mass migration and disjuncture. In a state of worldwide anthropological need no human society has possessed the capacity to keep away from either immigration or dislocation and therefore none has possessed the capacity to maintain a strategic distance from multiculturalism. Since the late nineteenth century and the majority of the twentieth century, willful transients to the metropolitan urban communities alongside the second and third generations of the early vagrants have framed a piece of the current diaspora. This worldwide development has prompted the rise of a new portrayal of movement, dislocation, relocation and evacuating. In her fiction Mukherjee demonstrates how the individual responds to multiculturalism in different routes through withdrawal or inclusion, submission or osmosis or through shortcircuiting memory or by solidifying of character builds. Mukherjee's ostracizes are to a great extent the creatures of misfortune, carrying on with an existence of social consumption and antagonism, waning in the polyphony of worldwide character.**

**Mukherjee precisely points of interest the uprisings and controls of these marginal subjectivities between 'mixture' and 'social mosaic.'**

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## INTRODUCTION

Diaspora is relatively a new term utilized as a part of the 21st century regarding the investigation of those writers who traveled to another country either coercively or eagerly and created a great arrangement of literature having particular sensibilities like nostalgia, alienation, troubles and travails, rootlessness, nullification of government, idea of country state, multiculturalism, reappraisal of the British Literature in new point of view, new worldwide town and so forth. It is a multi-disciplinary area which covers literature, humanism, history, geology, culture et cetera. 'Diaspora' is picking up prominence at present which is the development of individuals from any country or a gathering of individuals from their own particular nation. They relocate from their own nation

for looking for circumstances "for work, research and freedom" from a pioneer state to a free nation which essentially make them "an envoy and a refugee" in the outsider land. It creates a state of mind about 'social personality' which implies as "one shared culture, a kind of aggregate 'one genuine self', stowing away inside the numerous other more shallow or misleadingly forced 'selves' which individuals with a shared history and heritage hold in like manner." Their social characters reflect "the basic authentic encounters and shared social codes which give us as "one individuals" or the feeling of "unity", as saw by Stuart Hall in his 'Social Identity and Diaspora'. These vagrants venture a world of topographical and social dislocation and creates the poetics of outcast, dislodging, rootlessness, vagrancy, nostalgia, past and memory which

develops a contention of culture – biculturalism and multiculturalism.

Indian diaspora represents "about six religions ... seven different regions of India ... almost twelve ranks" and is "like a banyan tree, the conventional image of the Indian lifestyle" and it spreads out its "underlying foundations in a few soils, drawing food from one when the rest go away". Homi Bhabha treats the excursion from 'home' to 'world' as a procedure of social clash and he calls the diasporic scatterings as a "get-togethers of outcasts and wanderers and refugees, assembling on the edge of foreign cultures get-togethers at the wildernesses; assembling in the ghettos or bistros of downtown areas. Be that as it may, the exiles and workers are set in "the procedure of decentring" and their pursuit of focus is influenced by a diasporic space which isn't the inside yet the place where there is edges which have pushed their home cultures to space i.e. the west which still keeps on being the place of recognition and judgment. It is critical to record the remarks of the Special Fiction Issue of The New Yorker (June 23 and 30, 1997) which has scrutinized the character of stay-at-home writers not as NRI (Non Resident Indian) but rather as NEI (Non Expatriate Indian) or RI (Resident Indian). Bill Buford, in his article, in this way remarks: "What is being an Indian – to be a native of a nation that for a large number of years was no nation, that has not one dialect but rather no less than eighteen, and that no single race or religion or culture yet numerous races numerous religions, numerous cultures".

Mukherjee's basic talk on Diaspora is a profoundly lively and is set apart by fierce expression of this inner conflict of the split self. It isn't a mere transference of literary spaces. The writer creates a counter-talk that is on the double geological, spatial and differential. The subjective focus is challenged in a basic juncture when the migrant, established in a nostalgic and remembered understanding, remains right now of cross examining the identical representation, in worldwide and reconstructive points of view. Diasporic subjects are physically gotten between two worlds and as such they seem to be 'transitional-being[s]' or 'liminal persona[e]'. They are largely moving subjectivities and respond conflictedly to their contradictory culture after dislocations and re-location.

The social character that develops out of need and nostalgia in this conflicted space, makes any claim to a pure culture untenable; dislocations are inescapable and even vital and the resettlement of the 'marginal group of migration' at last ends up being a scan for new location of culture. Mukherjee portrays this diasporic truth in her investigation of the literary legislative issues resulting from the provincial experience. Mukherjee's situation as a writer of Diaspora has apropos been depicted by Kellie Holzer:

Mukherjee has explored the numerous self-reinventions conceivable as a result of ceaseless removal. Her real topics incorporate immigration

toward the West, mental change and the savagery that goes with it, ladies' viewpoint and scan for self-rule, and a half breed worldview that relies on her Hindu roots, Americanization, and, increasingly, on transnationalism.

Mukherjee's postmodern worry for diasporic parenthesis of location, dislocation and re-location is to a great extent moved by postcolonial condition of mass migration and disjuncture. In a state of worldwide anthropological need no human society has possessed the capacity to maintain a strategic distance from either immigration or dislocation and therefore none has possessed the capacity to stay away from multiculturalism. Since the late nineteenth century and the vast majority of the twentieth century, willful transients to the metropolitan urban communities alongside the second and third generations of the early vagrants have shaped a piece of the current diaspora. This worldwide development has prompted the rise of a new portrayal of movement, dislocation, removal and evacuating.

The loss of the first country has inspired dreams of 'nonexistent countries', which in themselves constitute an ached for ideal world. Bhabha ventures culture as cross breed from the side of vagrant and subaltern. Bhabha's disjunctive transience is analogical to Salman Rushdie's thought of 'broken mirror' about the vagrant. Rushdie even sums up the energy of the 'destitute' when he says: 'Yet human creatures don't see things entirely. We are not divine beings but rather injured creatures, split focal points, equipped for fractured recognitions'. The vagrant's or exile's broken and fractured self-have been demonstrated by Bhabha, utilizing Lacan's idea as 'the sundown presence of the stylish pictures'.

One of the real ideas of Diaspora is the celebrative expression of a feeling of this strange place of in-betweenness, which incorporates undertones of hybridity, heteroglossia, mimicry, cultural assimilation, social stun, and loss of way of life as nationals. In the article "Mimicry and Man" Bhabha cites Lacan while unfurling mimicry as 'an amusing trade off' and a 'desire for a reformed, recognizable other': 'The impact of mimicry is cover... It isn't an issue of fitting with the foundation, yet against a mottled foundation, of getting to be mottled-precisely like the method of cover rehearsed in human warfare', This dappled and 'mottled' foundation of the polyphonic transnational character is joined by waiting injury of dislocations and slippages.

In this manner, injury is another key idea of Diaspora. The illustration of injury attracts consideration regarding the ways that extremes of savagery break bodies and psyches, leaving permanent checks even subsequent to mending and recovery. Yet, the idea of injury has been stretched out to cover a huge range of circumstances of extremity and similarly changed individual and aggregate responses. Injury can be seen without a moment's delay as a sociopolitical

occasion, a mental procedure, a physical and enthusiastic experience and an account subject in clarifications of individual injury and social enduring.

In her stories, new subjects, new tensions and quests have been expressed that reflect the injuries and combinations of the uprooted as they endeavor to recover a feeling of self or develop a new selfhood. In her fiction Mukherjee demonstrates how the individual responds to multiculturalism in different courses through withdrawal or association, submission or digestion or through shortcircuiting memory or by solidifying of personality builds. Mukherjee's exiles are to a great extent the creatures of misfortune, carrying on with an existence of social exhaustion and alienation, waning in the polyphony of worldwide personality. Mukherjee precisely subtle elements the revolts and controls of these marginal subjectivities between 'blend' and 'social mosaic.'

Assimilative 'blend' dissimilar to the 'social mosaic' may have the limit both to destroy the customary ideas of a static, exclusivist way of life as is apparent in Mukherjee's direction of thought. The smoothness of the disorderly condition changes the alienation and removal into profitable inner conflict. Mukherjee isn't agreeable to the Western hegemonic feel. She rather legitimizes the feel of dislocation redefining the alleged supreme and restrictive condition of being. She most likely demands absorption as a verbose technique that repays the alienation and dislocation by the reception of a mixture space that leaves problematized the significance of 'home' itself. Time, space, history and personality are locales which are gone by through the worries of the past that has experienced suppression, barbarities and different wounds and has changed all impression of their transforming world.

Bharati Mukherjee concedes to being subjected to racial segregation in Canada. While her significant other's creative discernment was recognized, her possibilities went ignored and unmarked. Canada's threatening vibe to Indians and the nonrecognition of her writing in Canada are the twin recurring topics which show up with relatively over the top regularity in Mukherjee's initial works. She encountered herself as a mental ostracize in Canada and clung to her ethnic character — 'I remember that it was so supporting to shroud myself in my own Brahminical style'. She turned into a Civil Rights extremist in Canada and expounded on the devastating impact of bigotry on the people. Both in the individual and political works and her Canadian fiction, her experience of exile is piercingly showed. Her fourteen-year-remain in Canada has stressed her soul to the breaking point. Her article *Invisible Woman* is a rankling reflection on those years. She composes: 'Numerous including myself left (Canada) unfit to keep our twin parts together'.

Survey herself as a writer with two novels to her credit, Bharati Mukherjee distinguished V.S. Naipaul as her model in 1977. In *Days and Nights in Calcutta*, she says-'In myself I recognize a pale and immature reflection of Naipaul; it is he who has composed most movingly about the torment and silliness of craftsmanship and outcast, of 'third world workmanship' and outcast among the previous colonizers; the tolerant incomprehension of hosts, the outright inconceivability of regularly having a home, a 'desh'.

Distinguishing proof with Naipaul at this stage confirms that Mukherjee treated herself as an ostracize writer based on her first two novels. The procedure of progress from exile to immigration got off amid Mukherjee's stay in India in 1973-74. She recalls, 'The year in India had constrained me to see myself more as a foreigner than an outcast'. The realization of liquid personalities and interchange realities also could be followed to this visit in India as she additionally watches '[I]n India, different view of reality merge without humiliating anybody. My year in India had demonstrated to me that I didn't have to dispose of my Western training with a specific end goal to retrieve the diminish state of my Indian one'.

The years between *The Tiger's Daughter*, and *Darkness* check an adjustment in the inward world of Bharati Mukherjee. In 1985, separating herself from the prior position of an ostracize, she vehemently voices the worthlessness of such a position. In the Introduction to *Darkness*, she says that until the point when the spring of 1984, 'I had thought of myself, disregarding a white spouse and two absorbed children as an ostracize'.

She characterizes exiles as cognizant knower of their destinies and migrants — specifically to Canada — as lost souls quelled and despicable. In respect of the elaborate gadgets of an ostracize writer, she referred to incongruity, so obviously utilized by Naipaul: Like V.S. Naipaul, in whom I envisioned a model, I endeavored to explore best in class exile. Like Naipaul, I utilized a stringent and self-defensive incongruity in depicting my character's torment. Incongruity guaranteed both separation from, and predominance over, those very much bred post-colonials much like myself, afloat in the new world, thinking about whether they could ever have a place.

She therefore reveals that she is freed of the hindrances of ostracize nostalgia by the stringencies of life in the New World. The stories gathered in *Darkness* stamp an unmistakable departure in that Mukherjee is not any more a detached exile writer. Presently onwards, she regards exile in diasporic encounter as a restrictive and reckless disposition in a writer.



## NOVELS OF BHARATI MUKHERJEE

Bharati Mukherjee's creative odyssey traverses a time of around three decades which saw the distribution of five novels and two short story-accumulations, other than other non-anecdotal works. Mukherjee's creative world is occupied by individuals of different religious beliefs, various ethnicities and different social ethos to such an extent that it is just about a Noah's Ark. An instinctual desire to think about social pressure, which characterizes her best creative drive remarkably showed in all her anecdotal compositions.

Bharati Mukherjee's first novel *The Tiger's Daughter* is a fine sign of social clash. This is an interesting investigation of a privileged Bengali Brahmin young lady who goes to America for higher examinations. Despite the fact that apprehensive of the obscure world of America to start with, she tries to modify herself to it by going into the wedlock with an American. She returns to India following seven years, just to end up as an aggregate outsider to the acquired milieu. She realizes that she is presently neither Indian nor genuinely American. She is completely confounded and lost.

Bharati Mukherjee's second novel and a finalist for Governor General's Award, *Wife* (1975) takes up a more intricate measurement of the topic of migrant experience. It focuses round the life of working class wedded Bengali lady who relocates from Calcutta to New York. Following a ten year stay in Canada, Mukherjee returned to her local nation in 1973 and encountered an India which she had never expected: a world far less blameless than the one she remembered. Amid her visit to Calcutta, she got the material for this novel as she recalls, "very by a mischance, I heard the inquiry that molded my second novel-'what do Bengali young ladies do between the ages of eighteen and twenty one...'"

## BHARATI MUKHERJEE'S SHORT STORIES

Bharati Mukherjee as an author and a short story writer manages the issues of progress which brings the condition of removal, detachment, rootlessness, social clash or biculturalism and it develops the sea of diasporic ethos in her works. On the off chance that we take a gander at her characters in novels and short stories, we can discover them as a harbinger of diasporic cognizance fit as a fiddle of sufferings, torments, predicaments, forlornness, vagrancy and rootlessness. The present section will dig somewhere down in featuring such diasporic ethos of social clash of Indian and also American cultures in her short stories. Bharati Mukherjee has distributed the gathering of short stories *Darkness* and *The Middleman*.

*Darkness* is a gathering of twelve short stories which reveals the tragedies and sufferings of Indian individuals in Canada where viciousness, assault and dread are uncontrolled everywhere. In Mukherjee's

*Darkness* numerous ladies outsiders are spouses who go with their husbands abroad and have no voice in whatever happens. Two such ladies are the characters in the stories "The Lady from Lucknow" and "Visitors". Nafeesa Hafeez the storyteller and champion of the story "The Lady from Lucknow" is a girl of an armed force specialist. After segment the group of Nafeesa moves to Rawalpindi in Pakistan from Lucknow. At 17, she weds a "decent man"(p.24) Iqbal, who works for IBM and she has tailed him from Pakistan to Lebanon, Brazil, Zambia, France and in the end to Atlanta, Georgia. She has two children. Iqbal feels exceptionally insecure in America and refers to himself as "not quiet"(p.25). On one event while ridiculing the American preoccupation with sex, "he lungs for ... (her) breasts in taunt enthusiasm".

Some of Mukherjee's best stories demonstrate how migrants who should bolster really misuse each other. In 'Nostalgia' for instance, the hero is Dr. Manny Patel, a mental resident at a state doctor's facility in Queens, New York. He has settled in the U.S.A. what's more, has hitched a white lady, Camille.

*The Middleman and Other Stories* manages subject of diasporic sentiments which is reflected through the dream of America as a place that is known for fortune, freedom and joy of characters in the stories. The writer thinks about herself as a middleman or an interpreter between two cultures where outsiders of "Third World" are in a procedure of 'evacuating' and 're-establishing' that Clark Blaise, her author spouse, in his book *Resident Indian*, calls as "unhousement" and "rehousement"(p.648). In the stories, her characters need to pay an overwhelming cost of being 'American' and they have a place with different nations of world like India, China, Italy, Hungary, Iraq, Trinidad, Pakistan, Sri Lanka, Germany, Philippines, Vietnam and Afghanistan. Heroes are for the most part ladies characters who are insane and slanted to have a sexual relationship which at last results in the sexual misadventure. In these stories sex turns into a power of profound devotion which allures them to come to America for looking for joy and fortune. It is a disastrous circumstance of characters which gives them the adequate load of diasporic experience of outcast and alienation.

## DIASPORIC DIVULGENCES IN BHARATI MUKHERJEE'S NOVEL "MISS NEW INDIA"

*Miss New India* is the latest novel by Bharati Mukherjee. This novel finishes her set of three of *Desirable Daughters* and *The Tree Bride*. This novel is the tale of Anjali Bose, a white collar class young lady from a little commonplace town, Gauripur in Bihar. She is a fiery and yearning young lady who does not have any desire to squander her ability of good dialect aptitudes in this backwater town. Her charge at the familiar English talking aptitudes is energized and developed by her American instructor, Peter Champion who is an American expat, educating in Gauripur. Diminish recognizes Anjali's potential and

spurs her to move to Bangalore and put her abilities to better utilize. The novel depicts the battle of the hero to cut a new way in the new world and her battle for her personality in the new situation.

This investigation of Miss New India means to read the narrative of Anjali as a worker in her own nation as opposed to in a foreign land. She is uprooted starting with one city then onto the next outsider city in her own nation of origin. Anjali's uprooting from Gauripur to Bangalore results in numerous encounters as are looked by diasporic foreigners. In spite of the fact that Anjali remains in her nation of origin however her dislocation represents similar issues of social stun, alienation, nostalgia and mission for way of life with respect to a migrant in a foreign land. For Anjali, Bangalore is much the same as America.

Bharati Mukherjee has composed this novel in the scenery of the "new" India that is rising as a changed country. This novel has all the earmarks of being an astounding critique on India's seismic move, its developing culture of call focuses, advancement of megacities, the ascent of the outsourcing power house and the mechanical and monetary blast. The creator has not set the story outside India but rather inside India, Bangalore has been presented as American replica of a city. It has been appeared as the Silicon valley of India as America is the Silicon Valley of the world. On her entry to Bangalore, Anjali feels as though she has gone to another planet which is totally outsider for her. Her greatest ability of dialect effectiveness is by all accounts shattered in the American inflection of Bangalore. She feels lost and tries to discover her character. She encounters social stun when she originates from a residential area. She doesn't fit in the enormous city culture. This investigation intends to watch Anjali's life and battle in Bangalore as far as her osmosis in the outsider city and its culture and how she defeats every one of the issues and acquires a new character of herself.

The introduction of Miss New India clears the ground for the making of the "new" India. The writer expounds on the migration of Americans to India. The Americans in the second 50% of the previous century "started streaming into" India. These American migrants settled in towns and towns of India and embraced the Indian dialect and way of life totally. Their fundamental point was to work for philanthropy. Some of these Americans returned back and some wedded the local young ladies, stayed and got associated with India.

Bharati Mukherjee has likewise added the pilgrim period touch to her portrayal of Bangalore. Bangalore is presented in this novel as a city with pilgrim foundation. Numerous spots, structures and even residents of Bangalore are of British foundation and nomenclature, "Yet Bangalore retained British place names as well, as Kew Gardens and Cubbon Park" (83). Anjali's first experience with the new city culture

is confusing for her. She is astounded to watch the social stun. She encounters the uncommon difference between the way of life of Gauripur and the life in Bangalore. Her experience with some youthful working young men and young ladies in Bangalore makes her uncertainty her potential. She neglects to adapt to the American inflection, "She had no clue. Weird creatures stayed in the semantic interstices of the English dialect" (104). She gets look at the call focus culture of Bangalore. She comes to realize that how the Indian individuals functioning at call focuses have counterfeit characters and name. They acquire a flawless American articulation which isn't their own inflection.

## CONCLUSION

The indepth investigation of the diasporic awareness reasons that 'diaspora' is a piece of postcolonial contemplates or a Third World literature. It is a migration of a diasporic from his 'country' to 'foreign land' and from 'the provincial nation' to 'free nation'. From the point by point investigation of the novels and short stories of Bharati Mukherjee we can presume that Bharati Mukherjee realizes the feeling of 'ethnic character' despite the fact that she had shrouded herself into 'Brahminical class'. Indeed, even subsequent to wedding a white spouse with two acclimatized children, she feels herself as 'an untouchable'.

This paper manages the verifiable points of view of diaspora. An endeavor has been made to characterize 'Diaspora' and especially 'Indian Diaspora'. Diaspora is relatively a new term utilized as a part of the 21st century regarding the investigation of those writers who traveled to another country either coercively or energetically and created a great arrangement of literature having particular sensibilities like nostalgia, alienation, troubles and travails, rootlessness, annulment of colonialism, idea of country state, multiculturalism, reappraisal of the British Literature in new point of view, new worldwide town and so on. It is a multi-disciplinary area which covers literature, humanism, history, geology, culture et cetera. 'Diaspora' is picking up notoriety at present which is the development of individuals from any country or a gathering of individuals from their own nation.

Hence we see that Bharati Mukherjee are diaspora writers and their works obviously reveal their diasporic consciousness. Truth be told, there are a considerable measure of likenesses between the two. The two have a place with India and them two are Bengali. Their own particular lives present a decent case of contention and in addition absorption of two cultures. Since them two live in America alongside their spouses, they have first-hand learning of the issues looked by the exiles in the foreign land. Along

these lines their compositions are more valid and their affections for the exiles are quite authentic.

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