

Lapis Lazuli

An International Literary Journal

ISSN 2249-4529

www.pintersociety.com

GENERAL ISSUE VOL: 8, No.: 1, SPRING 2018

UGC APPROVED (Sr. No.41623)

BLIND PEER REVIEWED

About Us: <http://pintersociety.com/about/>

Editorial Board: <http://pintersociety.com/editorial-board/>

Submission Guidelines: <http://pintersociety.com/submission-guidelines/>

Call for Papers: <http://pintersociety.com/call-for-papers/>

Lapis Lazuli

All Open Access articles published by LLILJ are available online, with free access, under the terms of the Creative Commons Attribution Non Commercial License as listed on

<http://creativecommons.org/licenses/by-nc/4.0/>

Individual users are allowed non-commercial re-use, sharing and reproduction of the content in any medium, with proper citation of the original publication in LLILJ. For commercial re-use or republication permission, please contact

lapislazulijournal@gmail.com

The Umbilical Cord 'Home': From 'Roots' to 'Routes' between Diaspora and Transnationalism in Divakaruni's *The Mistress of Spices* and Sunetra Gupta's *So Good in Black*

Neelu Jain

Abstract:

The emerging interest in diaspora studies has recently begun to permeate various academic disciplines, thereby laying greater importance in recognizing and understanding diasporic communities as transnational organizations reflecting the theoretical shifts and current trends in migration. Although diaspora and transnationalism were quite different phenomena but with the advancement in the means of transport and communication, it has become easy for the diasporic community to connect with the people in homeland. Consequently, the diasporic gaze has shifted from identity crisis to identity formation to transnationalism and globalization due to which the notions of epicenter and boundary, home and exile are falling apart thereby giving a better understanding and importance of the word 'diaspora' in the current context. Thus, in the postmodern conditions the responsibilities of the citizens go across national borders and they are in touch with the homeland as well as the alien land. The present paper delves into the greater meaning of this diasporic gaze with special reference to the writings of two South Asian writers Divakaruni's *The Mistress of Spices* (1997) and Sunetra Gupta's *So Good in Black* (2009) reflecting the gaps that have been bridged so that the connections are maintained with the 'roots' as well as the 'routes'. Chitra Banerjee Divakaruni describes the perils in an alien land and how the characters try to assimilate themselves in an alien land whereas Sunetra Gupta talks about memories, globalization, cosmopolitanism and transnationalism. This thematic transformation in diasporic fiction is due to the effects of globalization that enable people to move around the world easily for better job opportunities, education etc. The diasporic authors through their writings have been able to highlight the various issues in their works which has broaden the horizon thereby developing an understanding to accept and assimilate various cultures due to which an understanding is developed between the people of various countries which in turn has helped in opening the gates of globalization and spreading universal peace.

Keywords:

Diaspora Studies, Diasporic Gaze, Transnationalism, Globalization, Cosmopolitanism, Memories

The diasporic Indian is “like the banyan tree,
the traditional symbol of the Indian way of life,
he spreads out his roots in several soils,
drawing nourishment from one when the rest dry up.
Far from being homeless, he has several homes,
and that is the only way he increasingly
comes to feel at home in the world.”

(Bhiku Parekh, 1993)

Indian diaspora is one of the largest diaspora and has gained widespread recognition in academic as well as political discourses. The India Diaspora has covered the globe with more than twenty million of NRIs (Indian citizens not residing in India) and PIOs (Persons of Indian origin who have acquired citizenship of other country) with the number reaching more than a million each in eleven countries. Apart from this, as many as twenty-two countries have an absorption of no less than a hundred thousand ethnic Indians. (<http://www.indiandiaspora.nic.in/>. Accessed on 16/09/2016).

The process of migration has been continuing since times immemorial. There are various reasons for migration. Talking specifically about the Indian context, the reasons are governed by the push and pull factors. There are various historical, economic, political reasons for this. During colonialism the people were transported as slaves to other countries and the pull factors includes better prospects of income, education and marriage in the postcolonial times. With this, the cultural relations among different countries have undergone certain changes and the theoretical categories such as majority/ minority cease to exist. With the advancement in the means of communication the world is witnessing transnationalism in which there is frequent crossing of borders. With the help of social media the world is coming closer and in this global world it becomes all the more important to relocate and create new identity in order to survive and become global citizens. In the world of internet and social networking sites gaining high popularity, the discrimination faced by the migrants catches attention. In the context of such a change the diasporic discourse with reference to South Asian literature has been much in focus that probes into the relations among different culture groups within geography of modern nation-state. The diasporic discourse has established itself as a theory in literature and cultural discourse related to the discussion and in understanding multi-ethnic post-colonial society where the identity goes through certain changes and in the process of relocation and creating new identity with certain features of different cultures has paved the way to multiculturalism, transnationalism and globalization.

The novelists taken up for the study has carved an identity for themselves in the foreign land and represents their country to the highest standard. Chitra Banerjee Divakaruni has made a place for herself through her writings and the social work she does for the

immigrants in the foreign land whereas Sunetra Gupta has established her career as a Scientist as well as a writer thereby bringing laurels for the homeland to which she belongs.

The present paper traces the paradigmatic shift in particular reference to two diasporic South Asian writers Chitra Banerjee Divakaruni and Sunetra Gupta who focus on the various issues of diaspora. An acute Bengaliness pervades in the works of both the novelists but the way of bringing out it differs in terms of the diasporic concerns each of the two applies. Divakaruni's work focus on the issues of identity, culture-crisis, racism, alienation, assimilation whereas Gupta's work predominates with home, memory, transnationalism and globalization. The diasporic discourse with particular reference to South-Asian literature has helped to trace the problems faced by the people in an alien land, how do they confront these problems and emerge as global citizens taking our culture to different parts of the world, assimilating in the foreign culture thereby making an attempt for universal peace.

Chitra Banerjee Divakaruni (1956-) was born in Kolkata. Later she went to America for higher studies where she received a Master's degree in English from Wright State University in Dayton, Ohio, and was honoured a Ph.D. from the University of California, Berkeley. Currently she shines and glitters as an Indian-American author, poet and the Betty and Gene Mc David Professor of writing at the University of Houston, Creative Writing Program. She lives in Houston with her husband Murthy and two sons, Anand and Abhay. She started her life by taking odd jobs like working as a baby sitter, bread slicer etc. and by dint of her hard work created an identity for herself in the alien land as well as the homeland. She is very much concerned for Indian women in an alien land which is reflected in her novels. She also serves on the Advisory board of her organization 'Maitri' in the San Francisco Bay Area and 'Daya' in Houston which aims to help South Asian women who are doubly marginalized as they are victims of the patriarchal system in alien land and thus suffer from culture as well as identity crisis. Apart from this to educate underprivileged children in India, she worked on the board of 'Pratham', for several years and is currently on their emeritus board. Her works have been incorporated in the Best American Short Stories, The O'Henry Prize Stories, and two Pushcart Prize Anthologies. Her book of short stories, *Arranged Marriage* won an American Book Award, the Bay Area Book Reviewers Award and the PEN Josephine Miles Award. *The Mistress of Spices* is a prominent work of Divakaruni which was made into a movie featuring Aishwarya Rai as Tilottama and Dylan McDermott as Raven. *The Mistress of Spices* was on several Best Books lists, including the San Francisco Chronicle's 100 Best Books of the 20th Century. It was also shortlisted for the Orange Prize. Divakaruni has judged several prestigious awards, such as the National Book Award and the PEN Faulkner Award.

Divakaruni's *The Mistress of Spices* (1997) is a magical realist novel of the characters negotiating the immigrant experience and symbolically represents the inner turmoil faced by the population that has moved geographically, politically, socially from their

homeland India to an alien land and are trying to come to terms to existence in an alien land. In *The Mistress of Spices*, Divakaruni has used magical realism thereby incorporating a number of diasporic issues such as racism, culture-crisis, identity-crisis, immigrant assimilation, adolescent anxiety, domestic violence, broken marriages, forbidden interracial romance, problems of immigrant women. The various characters in the novel including the protagonist herself go through one or the other issues in an alien land. The character Rehman is a surgeon by profession from Pakistan who runs a gas station as he is not able to qualify the test in America. The local Indian community wants to be treated by him which shows that although these two countries of South-Asia has been facing problems over some issues but in an alien land the boundaries of caste, creed, religion, region are broken and Divakaruni's characters are an apt example of ties, needed to be tied in such critical times. Another character Jagjit is bullied at school. He is called 'Nigger' and is tired of facing racial comments. Divakaruni describes the generation gap through her characters Geetha and her grandfather. Geetha born in America, belonging to second generation diaspora is a modern girl attached to the 'routes' who refuses to follow Indian customs and traditions, on the other hand her grandfather who is from first generation of diaspora, is attached to the 'roots' and carries the culture baggage. He does not like the western ideas swaying Geetha's mind and does not like his granddaughter moving with an American. Tilottama referred as Tilo in the novel is the protagonist and helps all these characters and many others through the Indian spices which is a magical realist element in the novel. Tilo talks to these spices and according to the problems give the spices to the dispersed Indian community so that they are cured of their physical and mental ailments. Each chapter of the novel is titled on the names of different Indian Spices.

Tilo herself suffers from identity crisis and changes her name four times during the novel which shows how serious is the crisis of identity that the diasporic people face in an alien land. The first mother on the island tells the girls "Daughters it is time for me to give you your new name. For when you came to this island you left your old names behind and have remained nameless since." (40) When Tilo was born in an Indian village she was named Nayantara by her parents but as she was a girl child, she was not at all loved by her parents which reflect the Indian social system where a female child is considered a burden for the family. Later when Nayantara was kidnapped by the pirates of the sea, she was named Bhagyavathi to serve as their lucky charm and became the Queen of pirates. She survived a severe storm and landed on an island to meet her new destiny where she was trained to be the Mistress of Spices by the first mother and was named Tilottama after the name of Indian spice 'Til', meaning sesame seeds. Through 'The Spice Bazaar', Tilo tries to help the local Indian community and acts as a synthesizer in the new environment. The journey from Nayantara to Tilo is full of conflicting emotions, search for identity and lack of love and care as everybody used her to fulfill their selfish gains. When Tilo meets Raven these hidden and repressed desires (Freud's Psycho Analytical Criticism) finds their way and she makes love to him thereby forgetting all the vows taken at the time of becoming the mistress. At last

she receives her new identity when Raven calls her Maya. In one of the interviews by Metka Zupancic, Divakaruni says that “This is how the desire is linked to the theme of forbidden love in *The Mistress of Spices*. Similarly, in *Arranged Marriage* there is a story of a young Indian woman who falls in love with a white man. This is a new taboo, to love outside of the community and outside of the religion. In many ways, immigration has made the transgression of this new taboo more common in our communities.” In *The Mistress of Spices*, Divakaruni paves a space for dialogue between the two cultures in which Raven and Tilo are able to associate with each other mentally and build their earthly paradise thereby diluting the borders and bridging the gaps. Divakaruni beautifully describes the perils of the people living in an alien land and how well they try to adjust and assimilate themselves in difficult situations thereby forming the self-identity. The happiness to meet the people belonging to same culture provides the healing effect to the wounds in the form of racism, culture and identity crisis and it proves that in times of crisis, the diasporic entity always looks forward to the homeland and people from there with a positive attitude.

On the other hand, Sunetra Gupta (1965-) has made a niche for herself as an accomplished novelist, essayist and scientist whether it is across languages, disciplines, continents or genres. She was born in Calcutta on 15 March 1965 to Prof. Dhruba Gupta, who taught African History at the University of Calcutta, and Minati Gupta, a school teacher. Gupta is a true diasporic Bengali who spent much of her childhood in places such as Ethiopia, Zambia, Liberia, England- wherever her father's contractual teaching jobs took the family. Calcutta her homeland, always holds an important place in her life, the minute details of which can be seen in each of Gupta's writings. The love for literature, poetry and the admiration for Rabindranath Tagore in Gupta's life came through the influence made by his father.

In 1987, Gupta graduated from Princeton University, and in 1992 received her PhD on infectious diseases, from the University of London. Currently, she is Professor of Theoretical Epidemiology at the Department of Zoology, Oxford University and lives in Oxford with her husband who is an Irishman and two daughters. She has been awarded the Scientific Medal by The Zoological Society of London and The Royal Society Rosalind Franklin Award for her scientific research. Her novels have been awarded The Sahitya Akademi Award, The Southern Arts Literature Prize, shortlisted for The Crossword Award, and longlisted for The Orange Prize. Sunetra Gupta's latest and fifth novel, *So Good in Black* (2009), is a character driven literary fiction which describes the moral and emotional disruption that has taken place with changing times. It is a novel of memories in which the layering of events is done so grippingly that they reflect on one another. The novel has a cosmopolitan setting and the characters frequently move between India, New York, Africa, Britain, rather than being confirmed settlers in a particular community in a single locale which brings the transnationalism and autobiographical element in which Gupta has displayed her diasporic experience sincerely through her characters. The novel brings the elements of nostalgia by blending memories of the past and present with the help of images and landscapes of Bengal.

Gupta with her narrative technique is at ease in presenting the cosmopolitan existence of the characters, the picturesque image of the homeland and the alien land. A beautiful collage of Calcutta is made in which the sea-shores of Bengal, the streets of Calcutta and the celebration of Christmas in the country house in Ireland are together described in a series one after the other. The characters are steeped in nostalgia and are never out of their homelands in their minds. Gupta's main focus is on bringing the fragmented memories (to use Rushdie's phrase) together which she blends together with incidents brought from the present and past. A wide range of characters like Byron Mallick, Damini, Arjun who, in spite of being rooted in their native lands, also become symbolic of the diasporic characters such as Max Gate, Nikhilesh. The characters presence and absence at different places leaves a great impact as the plot of the story develops. Gupta's characters' lives a cosmopolitan existence and moves either from East to West as in her previous novels or from West to East as in *So Good in Black* and shares a deep relationship with the homeland. Gupta does not talk about identity crisis, culture crisis, racism but her text highlights fluid geographies, transnationalism with the help of memories in which the reader gets the glimpse of different shades of lives of all the major characters.

The novel *So Good in Black* begins with the character Max Gate returning to his homeland after fifteen years and meets his friends at the sea-shore of Digha, West Bengal where he notices a child named Adrija, whose mother he loved once, "Child on the sea-shore. I loved your mother once. How cruelly these words pound through my blood as I walk..." (3) With the help of flashback technique the novelists take the reader in a world full of memories when Max had an affair with Ela. But suddenly this view gets trampled when Max gets the news of death of one of their close friends Damini who is killed in an accident. Damini was a crusading journalist, Max's friend and Ela's cousin who used to run a women's shelter. Byron Mallick is a Bengali businessman who supplied milk adulterated with chalk powder to Damini's orphanage and is suspected in Damini's death. When Damini came to know this she said that she will bring this to media. Mallick pleaded Damini not to destroy his reputation and the whole story revolves around solving the mystery behind Damini's death. Max Gate is nostalgic throughout the novel and looks back at the past with the passport of memory when he was more capable, loving and innocent. He reminisces his romantic relationship with Ela, Nikilesh's daughter who turns to be an extremely beautiful dancer and gives performances in New York, London. Gate memorizes how he used to find out ways to spend time with her. He also remembers of how even he was guilty of using Damini in his books when he used to dream of becoming the novelist. For most part in the novel, Gate spends the Calcutta summer on the beach in an armchair. He experiences a heightened sense of wonder and chill towards the landscape which is tied to his memories and sometimes as a narrator even swallows others past and thus one can see only fragmented memories.

Gupta has highlighted the pull factors, the current trends in migration which appeals towards the east for better prospects of income and education where the characters such as Nikhilesh and his wife goes to Africa to earn, leaving their family behind. The novel relates memories, nostalgia and transnationalism where the characters are freely moving from one country to another thereby turning cosmopolitan. As the story moves to and fro with the help of flashbacks, Byron is impeached in the court followed by many witnesses but is released at the end. But as his health deteriorates, he is hospitalized and after a few days comes the loss of another good friend of theirs, Byron Mallick. The novel ends on a mournful note where Nikhilesh, Arjun and Max Gate are sitting together in Mallick's villa, searching for his photograph to be given for the obituary notice in the newspaper and Nikhilesh finds out an old black and white photograph of Mallick and says "He always looked so good in black" (287) reminiscing how good Mallick was in the earlier days when he wanted to be a Professor of History but time has made him a corrupt person. Gupta has highlighted the market of ethics that prevail these days and the novel forces us to look back even at our past to notice the differences that has taken place thereby feeling nostalgic. In the end as many characters orbit around the enigmatic Byron Mallick reflecting the change in his personality in due course of time, only memory has the power to reconcile with the loss made by the characters. Gupta is a true specimen of diasporic writer as she is too much of an insider in middle-class Bengal. Hybridity is an inevitable condition of her creativity and existence, as she is equally adept in both cultures those of Calcutta and Oxford. Her engagement with the culture back home is too intense and prolonged as is the trend with many NRIs writing in English, and she has done justice to bring it back through her writings. In an interview with Kim Nagy Gupta says, as to where her home lies, she does not suffer any postcolonial confusion: "As far as where home is or where I come from, to me that is securely Bengal. My roots in the Bengali culture are very deep, my father having been very connected with it . . . Since then I have lived in places that are not home and continue to live and probably will spend the rest of life in a place that's not where I come from. But that doesn't pose any problems for me." Thus securely rooted in Bengal, she hardly suffers uneasiness in teaching at Oxford and at the same time she is attached to the culture back home which makes her truly diasporic and transnationalist.

Gupta highlights the advancement in the means of transport and communication due to which the characters in *So Good in Black* have turned transnational and global. They are adept in the alien land as well as homeland which is possible with the advancement in the means of technology such as internet, cheap air travel which has made communication between people living in far-flung places easy which has in turn made it possible for the diasporic community to visit their homeland as and when possible due to which the diaspora today is not equated with the victim mode as it is in Divakaruni's *The Mistress of Spices*.

Somdatta Mandal writes in her article "Chitra Banerjee Divakaruni" that when Divakaruni was in Berkely, she received the news of her grandfather but as she did not

had the money for his funeral and she was not able to go and felt dejected. (Mandal, 2006) Thus, the problems that Divakaruni faced during her journey in an alien land finds a space in her writings in which we find the characters struggling for their identity carrying the culture baggage. But at same time the attachment with the culture back home finds way in her characters who are very strong and does not easily give up and discover an identity for themselves in an alien land which opens the gate for globalization. Diaspora as an evolving concept can be traced back to referring a community which got dispersed and shared a yearning for a way back 'home'. (Safran, 1991) Memory, nostalgia, an inextricable link to the past can be associated with the term which finds their way in Gupta's writings. In an interview with Amit Shankar Saha, Gupta says that "It was very valuable to me to have a book launch in Calcutta, the city that occupies so much of my being. But not having my father around anymore – he died five years ago – has made it difficult for me to want to return; it was a good way to break that pattern." (2010) This clearly implies that her longing and engagement with the culture back home is too strong. Gupta's father was an important figure who introduced her to different areas of art and criticism, through which she is able to rekindle the memories left behind. Mandal in her article "Calcutta Syndrome: A Study of Sunetra Gupta and Jhumpa Lahiri" says that Gupta is equally adept in both the cultures and the 'desh-pardesh' syndrome fits well as she manages to bridge the gap between the two and the love for home land is reflected in each of the novels. Gupta's interpretation of diaspora is along the more nuanced moral and emotional axes rather than the anxiety of mere physical dislocation. As Somdatta Mandal's article "Sunetra Gupta," states "Steeped in Bengali culture, especially the Calcutta of the 1950s and 1960s that she nostalgically re-creates in her novel, her writing reveals that she cannot forget the city that she left behind. Also, she had known the city in both good and bad times and even at a distance has been loyal to it." The novel abounds in the image of Calcutta which truly reveals that homeland has always been dear to her.

This clearly reflects that both the authors taken up for study are truly in love with their homeland culture and a thorough Bengaliness prevails in their works where Divakaruni uses the names of prominent Bengali sweets, the Indian way of treatment with the spices, the chapters are titled on names of Indian spices but the way of expressing the diasporic concern is different in the sense that Divakaruni with the help of Indian spices solves the problems of immigrants ending up in creating self-identity and assimilation thereby diluting the borders and bridging the gaps, is to where Sunetra Gupta begins and describes fluid geographies where the characters have turned transnational, global and freely move in different parts of the world but ends up feeling nostalgic with the love for homeland. Thus, in both the writers one can find that the common cord is 'Homeland calls' and one cannot escape that fragrance in their works which brings out the essence that whether we are facing problems in an alien land or even when we become transnational or global citizens homeland will always be in our heart.

Conclusion

From the above reading one can note the diasporic concerns of both the diasporic writers from which I would like to conclude that the diasporic community migrates from the homeland with an enthusiasm to carve an identity for themselves in the alien land to open the gates of globalization where the harmony can be seen between the local and the global and this is the modernity in which the connections are maintained with the 'roots' as well as the 'routes'. The migrants are currently trying to reconnect to their homelands either through modern mass media, internet or personal visits which is the need of the hour. However, one can say no matter how much modernized or global we become but the consciousness of homeland is always felt in times of crisis. On the other hand in the current scenario to make the world a better place to live in, the transnational context is an implicit part and parcel of diaspora in its very definition. Thus, both the terms, diaspora and transnationalism are incomplete without the love for homeland and should be understood on a positive note to help us bridging the gap between the two.

NOTES

*In the article I have used Calcutta instead of Kolkata, as even Gupta has used Calcutta of 1970's in her novel which reminisces and signifies the attachment she has for the homeland.

WORKS CITED

- Akhter, A.F.M. Maswood. "Images of Bengal and Bengali in English Narratives from Bengali Diaspora: A Study of Selected Texts by Monica Ali, Sunetra Gupta, Jhumpa Lahiri and Adib Khan". Diss. Jawaharlal Nehru University. 2014.
- Chitra Banerjee Divakaruni [online] <http://www.chitradivakaruni.com/about/bio/>. Accessed on 15 January 2017.
- Divakaruni, Chitra Banerjee. *The Mistress of Spices*. London: Black Swan. 1997. Print.
- Divakaruni, Chitra Banerjee. "The Power of Story-telling: An Interview with Chitra Banerjee Divakaruni" Metka Zupancic. 10 January 2012. <https://academic.oup.com/cww/article/6/2/85/390570/The-Power-of-Storytelling-An-Interview-with-Chitra>. Accessed on 22 February 2017.
- Gupta. Homepage. <<http://sunetrugupta.com/biography.htm>>. Accessed on 25 May 2016.
-

- Gupta, Sunetra. *So Good in Black*. New Delhi: Women Unlimited. 2009. Print.
- Gupta, Sunetra. "The Elements of Style." Interview with Kim Nagy. 20 May 2009. <[http://www.sunetrugupta.com/reviews and interviews. asp](http://www.sunetrugupta.com/reviews_and_interviews.asp)>. Accessed on 27 December 2016. <http://www.indiandiaspora.nic.in/>. Accessed on 16/09/2016.
- Mandal, Somdatta. "Chitra Banerjee Divakaruni" In Fakrul Alam (ed). *Dictionary of Literary Biography: South Asian Writers in English*. (pp. 112-122). Thompson/Gale: Brucoli Clark Layman. 2006.
- . "[Calcutta Syndrome: A Study of Sunetra Gupta and Jhumpa Lahiri.](#)" In T. Vinoda & P. Shailaja (eds). *The Expatriate Indian Writing in English*, Volume I (pp. 154-168) New Delhi: Prestige Books. 2006.
- . (2006) "Sunetra Gupta." In Fakrul Alam (ed). *Dictionary of Literary Biography: South Asian Writers in English*. (pp 164-169). Thompson Gale: Brucoli Clark Laymen.
- Parekh, Bhiku. "Some Reflections on Indian Diaspora" *Journal of Contemporary Thought*. 3. 105-51. 1993.
- Rushdie, Salman. *Imaginary Homelands*. London: Granta.1991. Print.
- Safran, William, Ajaya Kumar Sahoo and Brij V. Lal, eds. *Transnational Migrations: The Indian Diaspora*. New: Delhi: Routledge. 2009. Print.
- Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies* 1(1). (pp. 83-89). 1991.
- Sahoo, Ajaya Kumar, Michiel Baas and Thomas Faist, eds. *Indian Diaspora and Transnationalism*. Jaipur: Rawat Publications. 2012. Print.
- Sailaja, P.V.L., N. Ramakrishna and C.R.S Sharma. "The Transformation From Tilo to Maya: Chitra Banerjee Divakaruni's *The Mistress of Spices*." *The Criterion: An International Journal in English* 4(4). 2013. <<http://www.the-criterion.com/V4/n4/Sailaja.pdf>>
- "Sunetra Gupta – In Conversation with Amit Shankar Saha", *Muse India: A Literary e-Journal* Issue31, May June2010, ISSN09751815, <<http://www.museindia.com/viewarticle.asp?myr=2010&issid=31&id=1989>> Accessed on 19 January 2017.
-

BIO-NOTE

Neelu Jain is a well-known academician in the Department of English and Humanities at Jaipur Engineering College & Research Center, Jaipur, with 6 years of experience. Presently she is working as an Assistant Professor in the Department with a strong inclination for research. She has done her BA, MA, and MPhil from MDS University, Ajmer. She did her MBA from IGNOU, New Delhi and is pursuing PhD in Diaspora Studies from the IIS University, Jaipur.

E-mail id: neelushallbe@gmail.com

