

Chapter - 1

Introduction : The Writer and His Works

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“With a test series looming, Pakistani's cricketers have balked at playing in Ahmedabad, the capital of Gujarat in western India. 2000 Muslims were massacred as politicians instigated nationalist Hindus to ‘Cleanse’ the state after the deaths of Hindu pilgrims in a train fire that now appears to have been a tragic accident”(HF110). The then Prime Minister, Atal Bihari Vajpayee, responded sagely: “Muslims do not want to live with others peacefully” (HF69).

Amitava Kumar, an established essayist, a professor of English in the US, is the kind of well-bred Hindu boy who explained these massacres. In spite of the fact that he grew up in Bihar, India's poorest state; he is now the eponymous husband of a Muslim woman with Pakistani roots. Amitava Kumar is a writer and journalist born in Ara, Bihar. Currently he is Professor of English at Vassar College. Kumar is the author of *Husband of a Fanatic*, *Bombay-London-New York* and *Passport Photos*. He has also written a book of poems, *No Tears for the N.R.I.* The novel *Home Products* was published in early 2007 by Picador-India and has recently appeared in the US under the title *Nobody does the right thing* in early 2010 again by Picador India.

Evidence of Suspicion was published by Duke University Press under the title, *A Foreigner carrying in the Crook of His Arm a Tiny Bomb*. In his review of this book in the *New York Times*, Dwight Garner called it a “Perceptive and Soulful” meditation on “the cultural and human repercussions” of the global war on terror. *Husband of a Fanatic* was an “Editor’s Choice” book at the *New York Times*; *Bombay-London-New York* was on the

list of “Books of the Year ” in *The New Statesman (U.K.)*; and *Passport Photos* won an “Outstanding Book of the Year ” award from the Myers Program for the study of Bigotry and Human Rights in North America. His novel *Home Products* was short-listed for India's premier literary prize, the Crossword Book Award.

Kumar serves on the editorial board of several publications and co-edits the web-journal *Politics and Culture*. He has edited five books: *Class Issues, Poetics / Politics, World Bank Literature, The Humour and The Pity: Essays on V.S. Naipaul and Away: The Indian Writer as an Expatriate*. Amitava Kumar's non-fiction and poetry has been published in *The Nation, Harper's Kenyon Review, New Statesman, Boston Review, Transition, American Prospect, The Chronicle of Higher Education, Toronto Review, Colorlines, Biblio, Outlook, Frontline, India Today, The Hindu, Himal, Herald, The Friday Times and The Times of India*. He is the script-writer and narrator of the prize-winning documentary film *Pure Chutney (1997)* and also the more recent *Dirty Laundry (2005)*. Kumar's academic writing has appeared, among other places, in the following journals: *Critical Inquiry, Cultural Studies, Critical Quarterly, College Literature, Race and Class, American Quarterly, Rethinking Marxism, Minnesota Review, Journal of Advanced Composition, Amerasia Journal and Modern Fiction Studies*.

He has been a Barach Fellow at the Wesleyan Writers Festival and has received awards from the South Asian Journalists Association for three consecutive years. In addition, he has been awarded research fellowships from the NEH, Yale University, SUNY- Stony Brook, Dartmouth College, and University of California - Riverside. Amitava Kumar is greatly influenced by Naipaul who has substantially influenced the subsequent generations of post colonial writers and critics, especially the South Asian

diasporic writers Though Kumar is self-consciously Naipaulian in his approach to mixed genre travel writing, yet he has criticized Naipaul's posture of detachment regarding religious fanaticism. As Kumar puts,

Naipaul's *Finding the centre* was one of the first literary autobiographies I ever read. I was barely out of my teens, and it appealed to me as a story about a literary beginning. To believe seriously in what Naipaul had written about his influences was to find oneself linked to a wider literary circle. Finding the Centre allowed me to imagine, through Naipaul's example of mentoring, an idea of a community of writers and readers (PP 25).

A review on **Bombay-London-Newyork** in Routledge studies in Health and Social welfare commented, "This book is a curious mix of autobiography, literary commentary, stories from Bollywood movies and contemporary news." As Pradeep Sebastian remarked,

One remarkable thing about Amitava Kumar's writing is the way he puts himself on the line over and over again in a way few Indian writers would. He writes in the tradition of the best personal essayists such as Philip Lopate and Joan Didion. Kumar takes himself as the starting point and then goes on to examine his relationship with the world with even rarer, brutal, moving honesty. And yet the personal details in his books don't amount to

self-absorption or self-promotion: more remarkably, his presence in the narrative, because of the risks he takes, feels self-effacing, illuminating, heroic.(12)

Passport Photos is a report on the condition of the immigrant. The whole book is organized as a passport. A multi-genre book which combines together theory, poetry, cultural criticism, photography and book explores the complexities of the immigration experience, intervening in the impersonal language of the state. This book is a search for a new poetics and politics of Diaspora. The book combines the cultural, political and aesthetical values. It is like an Indian fiction written in English which puts together Tijuana Border, ethnic restaurants in New York City and the history of an Indian indenture ship in Trinidad.

It is a meditation on the modalities of the life of an immigrant: on language as law and a record of the daily of an immigrant; on a place as a world one loses and which also gives the security of identity and belonging; on knowledge as the possession of some and not other as what the immigrant can be but cannot leave. It is an evaluation of post-colonialism. It is an expatriate Indian-writer teacher's response to a set of current passing concerns in two nations and one world. This book is a forged passport. It is an act of fabrication against the language of government agencies. This work is an attempt to understand and speak about the immigrant condition in an undeniably personal and yet political way.

A Mother Writes In Her Letter From India

When the bicycle
bell rings twice at the door
I get up in a rush
forgetting that your cycle
is there in the store-room
locked-up
and it couldn't possibly be you, my son.

The truth strikes me
even before, my head spinning
I turn the handle of the door.
The summer sun is blinding.
I pray it is the postman.
Sometimes, it is.

Your letters come each week.
I am sorry I don't write
often. And when I do
I can only speak
of waiting and loneliness.
These choices, somehow, were never mine (PP 110).

Bombay-London-New York is a way of measuring the distance that people and books travel. When Amitava Kumar left Patna, India, he envisioned himself as an up-and-coming citizen of the world, leaving behind the confines of Indian traditions. Yet like the wave of exiles that preceded him, he found that even if we leave our past, we are defined by it. Circling the three capitals of the Indian diaspora *Bombay-London-New York* touches on the themes of abandonment, nostalgia and exile that have powered some of the most prominent writers to write about India-Naipaul, Rushdie, Roy and Kureishi as well as E.M. Foster and even Mahatma Gandhi. Sri Aurobindo concept was “nationalism depends for its success on the awakening and organizing of the whole strength of the nation” (India’s Rebirth 33)

With resonant, poetic language and a story teller's sensibility, Kumar explores their work through the lens of his own life as an immigrant and writer. In this book he covered a vast range of topics including V.S. Naipaul's *Enigma of Arrival*, Vikram Seth's *A Suitable Boy*, Indian writing in English, Nuclear Programme and its effects in India, Narmada Bachao Andolen, Arundhati Roy's *The God of Small Things*, Pankaj Mishra's *The Romantics*, Salman Rushdie's *The Ground Beneath Her Feet*., Emergency Rule imposed by Indira Gandhi and Salman Rushdie's *Midnight Children*. A curious aspect of diasporic discourse is the phenomenon of the specially incarcerated native, the Third World Citizen now free in the First World, making space for a Third World consciousness in the Metropolitan capitals. These are people who were not forcibly moved from their locations. Tagore states that “nationalism is a cruel epidemic of evil that is sweeping over the human world of the present age and eating into its moral vitality” (Nationalism 180)

Dislocation, if any, was a matter of choice, and thus this exile is not necessarily something which ought to generate angst. Amitava Kumar's writings are greatly influenced by V.S. Naipaul. V.S. Naipaul who as a scholar of history and a modern historiographer made a significant contribution to it. His *The Loss of El Dorado* deals with two forgotten stories pertaining to Trinidad when it was central and not just 'the fag end of the world'. It is primarily a historical narrative about the colonization of the Carribean islands in general and Trinidad in particular. Naipaul investigates various aspects i.e. social, political, cultural, legal, commercial and human and produces a comprehensive picture of those times society. He exposes the brutality of the White colonizers and their ways of exploiting the ignorance and helplessness of the native islanders. He unveils in a vivid narrative what Karl Marx has observed regarding colonization: The Profound hypocrisy and inherent barbarism of bourgeois civilization lies unveiled before our eyes, turning from its home, where it assumes respectable forms, to the colonies, where it goes naked (Moin Shakir: 260).

Naipaul's narrative refutes the arguments forwarded by the European historians regarding the colonization of the Caribbean islands. He believes that trade and settlement were not the only motives of the colonizers. Rather they felt that the islands had many gold-mines, and hence their early expeditions were for the verification of the then prevalent myths of El Dorado and the gold city of Manoa. They wanted to plunder the islands, provided these myths were facts. Port-of-spain, the capital town of Trinidad was the gate-way to the El Dorado lands and therefore control over it was essential for them. Naipaul presents evidence to support his view on the intensity of the European hunger for wealth. He states that Sir Walter Raleigh, who was awaiting his execution, was released on

parole from the London Tower on the condition that he “would find mines without disturbing the Spaniards and that the penalty for failure would be death. ”

Naipaul describes that the raiders avoided confrontation with the natives, for they wanted to take their help in tracing the gold-mines. Once having won their confidence, they had planned to exploit them and plunder their wealth. As a part of this strategy they not only exchanged their goods with them, took their children to England and assured them of protection against the other races. Once the mines were located, their plan was to invite their army for invasion. They were also in need of a piece of land to settle down upon so that they could continue with their excavation of the mines. Trinidad was strategically very significant and hence they made it their base. Naipaul counters the impression that violence was not used during this phase. He shows how, for their purpose, the colonizers had completely liquidated some of the races on these islands. Naipaul points out that the colonizers used religion also to subordinate those native races. When they did not surrender, they were killed. Thus, religion was an important tool to colonize the natives. Naipaul refers to another letter which stated that when there was no hope of reducing the natives by means of the Gospel. He states that if at all there was no hope of subordinating the natives by means of the Gospel, so they shifted their interest to trade. The colonizers started taking interest in trade, settlement and agriculture only when they were sure that their pursuit of the gold-mines was of no use, when they felt that they were after an illusion. Only when they realized the richness and fertility of the soil there and diverted their energies to develop it as the center for trade.

Naipaul's *Half a life* is the story of a race in search of a familiar face in the mirror, the irony however lies in the fact that the mirror even reflects a face which is not

recognizable. The novel is a very apt example of a diasporic experience in spheres of culture and identity. Here, Naipaul presents the ironical existence of diaspora through the help of the character of Willie Chandran. Naipaul is apparently a champion of dislocation and consequent loss of identity. *Half a Life* is the story of Willie Chandran's quest for identity and the struggle for existence.

Amitava Kumar's *Away* brings together the writings of thirty-three distinguished figures of Indian origin-writers as well as nationalist icons whose writings portray vividly, and with utmost honesty, the struggle to project the relationship between the homeland they have seemingly left behind and the new world they have come to be a part of. Nirad C. Chaudhuri's and Amitav Ghosh's imaginary landscapes of England are juxtaposed with first-hand accounts of Tagore's first journey on an airplane in Persia and Jawaharlal Nehru's travels across the world campaigning for India's freedom. Naipaul gives a moving account of his sister's funeral ceremony in Trinidad that is replete with traditional rituals, while Ved Mehta reports on the experience of applying for citizenship in America. Rushdie narrates a delightful story about a young woman's attempt to get a British visa and Hanif Kureishi gives us a brutal description of a lesbian double-act at a party. Amit Chaudhuri writes about the lives of Indian students at Oxford; Meera Syal recounts the hilarious anecdotes of the first and the second generation migrants in England. Anita Desai describes a young man's first encounter with suburban America; and Agha Shahid Ali sums it all up eloquently: India always exits off the turnpikes of America.

Beginning with an incisive introduction by Amitava Kumar, aptly titled, 'Longing and Belonging', *Away* reflects the changing attitudes and responses to the west across generations of immigrants and the emergence of the particular brand of writing we call

Indian writing in English. Kumar stressed the point that Gandhi's discovery of nationalism outside the national boundaries had as its enemy the imperial might of the British. Our more rabid long-distance nationalists are happy to be in bed with the imperialists, old or new. This book is an attempt to bring forth Amitava Kumar's ambivalent view about his being a Hindu or a Muslim which is well expressed by Mannes in his words:

India prides itself on asking big questions, but avoids Kumar's: What is and am I, a Hindu? His ambivalent answers are the crucial maneuvers of modernity. Kumar exposes his, and his country's complex interiors in this important work of provocation. It requires a political response: a progressive vision of India's future free of the "medieval machismo" of the new Hindu.(2).

In *Husband of a Fanatic* Kumar tells stories about lost love, his own love-marriage, border tensions, war-widows and the poisonous issue of conversion. When he began writing the book was put on a Hindutava hit-list after his marriage to a Pakistani. The immediate context was provided by the Gujarat riots. The book is like an account of the writer's experiences with religious violence. In an interview when Kumar was asked about caste violence he answered:

"I think caste and caste violence exists in very real and dangerous forms all over India. But, to respond to your question, I have little doubt that the politics of Hindutava and the BJP's proximity to power has been one of the main factors responsible for rise of religion in India." As Sunil Khilnani quoted.

What Infiltrated into the South Asian imagination that ubiquitous imagery of modern politics: the pornography of borders, an

imagery that at once excites actually existing and aspiring nationalisms ("separatisms") with the fantasy of fulfillment and must always leave them with permanent disillusion, the melancholia of endless corridors of no man's land. (The Idea of India 42).

In 1999, while the Kargil war was being fought. Amitava Kumar married a Pakistani Muslim. The event led to a process of discovery that made Kumar examine the relationship not only between India and Pakistan but also between Hindus and Muslims inside India. This resulted in this fiercely personal essay on the idea of the enemy. *Husband of a Fanatic* records the violence in the Indian subcontinent. India -Pakistan relations, plight of war widows, mass-wedding of poor girls, Zero point, Kashmiri Hindus, Gandhi's satyagraha, Sabarmati Ashram, Hindutava and non -Hindutava, the interview of the people who converted to marry and a travelogue which takes the reader to Wagah, Patna, Bhagalpur, Karachi, Kashmir and even Johannesburg, this book, then becomes a portrait of the people the author meets in these places, people dealing with consequences of the politics of faith. Gandhi once remarked "This is impossible for one to be internationalist without being a nationalist becomes a fact when people belonging to different countries have organized themselves and are able to act as one man" (The Selected Works of Gandhi 246).

Amitava Kumar's article "Salman Rushdie: Shalimar the Clown" discusses that Rusdie's writing is populated by diverse voices. His heterogeneous influences range widely from writers like Kipling to Desani to Gabriel Garcia Marquez and Gunter Grass. Tolstoy once said, "A man in good health is all the time thinking, feeling and recalling an

incalculable number of things at once”(2). On this observation it can be safely said that Salman Rushdie is a man in wonderful health. Rushdie's mode of lively, witty, digressive narrativization found a responsive audience because it broke free from the dull conventions of more staid writing that had been the dominant norm.

An early passage from *The Moor's Last Sigh* which wittily conveys what post colonial academics manage to articulate only in more turgid prose and over much greater length:

I repeat: the pepper, if you please; for if it had not been for peppercorns, then what ending now in East and West might never have begin. Pepper it was that brought Vas -co-de Gama's tall ships across the ocean, from Lisbon's Tower of Belen to the Malabar Coast first to Calicut and later, for its lagoony harbour, to Cochin, English and French sailed in the wake of that first arrived Portugee, so that in the period called Discovery -of-India-but how could we be discovered if we were not covered before? -we were 'not so much subcontinent as sun -condiment's as my distinguished mother had it. 'From the beginning, what the world wanted from bloody mother, India was daylight -clear, she's say'They came for the hot stuff, just like any man calling on a tart(MLS 35).

Amitava Kumar's articles discuss the first novels written by writers who initiated what we now know, inadequately and clumsily but not wrongly, Indian writing in English. Those literary, forebears of ours were trying, in their own way, to do something new . *Swami And Friends* by Narayan is an exploration of the intimate but ordinary, even

humdrum, world of a middle-class childhood. History does make an appearance in it as we read of the nationalist movement, but it does so more like a paper boat floating in a gutter filled with rainwater. It would have required a great deal of courage on Narayan's part, or at least a mix of a naivete and confidence, to create a world so unfamiliar to those who were going to appraise his manuscript.

Mulk Raj Anand was engaged in a more active dialogue with the West. His novel *Untouchable* is the drama of a young man's desire not only to escape the oppressive caste system but also to become a sahib. Anand's protagonist Bakha wants to wear trousers, breeches, coat, puttees and boots. "He smokes cigarettes rather than the hookah. Bakha also wants to be educated, he had felt a burning desire, while he was in the British barracks, to speak the tish-mish, tish-mish which the Tommies spoke" (*Untouchable* 3)

Back in the eighties, this is exactly the feeling that was aroused by Rushdie's *Midnight's Children*. Twenty years later, it might be argued, we are looking for more than a mixed language. Newness at this stage will come not only from an irreverent tongue but a more accurate engagement with our complex realities, many of which have global dimensions.

The article on "V.S. Naipaul: The Humour and The Pity" discusses that Naipaul's entire oeuvre is obsessed with seeing. To see is to admit light, it is the opposite of existing in an area of darkness. Naipaul has always believed that Indians have turned their eyes away from the history and the geography that was presented before them as evidence. This conviction was there in the writer even when he was describing his ancestors who had migrated as indentured labourers from a village near Gorakhpur in eastern India to the plantations of Trinidad: "My grandfather had made a difficult and courageous journey. It

must have brought him into collision with startling sights, even like the sea, several hundred miles from his village yet I cannot help feeling that as soon as he had left his village he ceased to see.”(23)

If we take a journey with Willie Chandran the first Indian hero of Naipaul's *Half a Life*, we see that his individual journey runs parallel to the passage of what Naipaul calls half-and-half worlds also half -and-half lives. The first part sets the stage for Willie's take off and unravels his ancestral grammar that will make him bonafide citizen of his future worlds, as his birth itself is identified by the sociology of sacrifice, with enough potential for future metamorphosis and adjustments. His father who comes from a line of priests, is a kind of rebel raging against his own inheritance:

I adored the great names of the independence movement. I felt rebused in my idleness, and in the servility of the life that was being prepared for me. And when sometime in 1931 or 1932 I heard that the Mahatma has called for students to boycott their Universities, I decided to follow the call. I did more. In the front yard I made a little bonfire of *The Mayor of Casterbridge* and Shelley and Keats and the Professor's notes, and went home to wait for the storm to beat about my head.(Half a Life 10)

The article “On Vikram Seth” discusses *An Equal Music* which is about love. It is profoundly musical. The novel is about love's loss and the recovery, if not exactly of love, then of what endures as understanding. Vikram has lived in four places : China, California, England and India. The book is set mostly in England, in London and Rochdale. Seth is not alone in being quite confidently rooted in rootlessness. Hanif Kureishi does not seek the

branding iron of cultural authenticity. Yet, Kureishi has also given Londoners whose self - introduction falters on a difference: “My name is Karim Amir, and I am an Englishman born and bred, almost ” (PP 124). The story begins with the protagonist Michael Holmes, second violinist with the Maggiore Quartet, who finds his lost love, Julia, a pianist, after 10 long years. Torn between love and her family, Julia looks for redemption. Towards the end of the narrative she realizes her duty and goes back to her family. Seth tried to bring out the emotions and complicities of unrequited love.

“On The Immigrant Condition” in this article Amitava Kumar shares an incident . On August 24 in New York City, around 6 p.m. a driver named Ahmed H. Sharif picked up a fare at East 24th street and Second Avenue. The passenger was 21 year old Michael Enright, who asked the cabbie a question that has now been heard around the world: “Are you a Muslim? ” When the driver said yes, the passenger, first greeted him in Arabic and then said, “Consider this a checkpoint”. Enright pulled out a knife and, in the words of an assistant district attorney, slashed the cabbie's “neck open halfway across his throat ”. Sharif managed to lock his attacker in the car, but he soon escaped. Enright was later arrested, both he and his victim were taken to the same hospital. Later Sharif released a statement via the New York Taxi workers Alliance: “I feel very sad. I have been here more than 25 years. I have been driving a taxi more than 15 years. All my four kids were born here. I never feel this hopeless and insecure before”.(10) If statistical data as mentioned by Edward Said are to be relied upon, in the year 1800, 35% of the earth was colonized, though the western powers claimed it to be 55%,and by the year 1914 the percentage was 85%(Said:6)

Amitava Kumar's article "on English Text books" discusses the controversies over the contents of history textbooks. He quotes,

Our students need to be freed from the claustrophobia of the classroom. The prose and poetry that we offer them should appear to them fresh and enlivening. The most disturbing aspect of the controversies over the history text books has been the extent to which current political interests determined what was taught in the classroom. Our text books have remained for the most part trapped in the bubble of their own past. They continue to be hodge-podge collections of quaint pieces, somewhat suspect in their usefulness, a bit like the clay-objects strewn beside a corpse in a ceremonial grave. It is no surprise that in our professional use of the English language, as a people, we remain stiff, formal, awkward. Unless these textbooks are radically changed, our teachers will remain mummy-maker, wrapping cotton around our children's mouths(2).

Fiction is a form of narrative or informative work that deals, in part or in whole, with information or events that are not factual, but rather imaginary-that is invented by the author. Realistic fiction although untrue could actually happen. Some events, people, and places may even be real. Also, it is possible that in the future these events might actually happen. For example, Jules Verne's *From the Earth To Moon*, which at that time was just a product of rich imagination, became possible in 1969. Main elements of Fiction are the plotting, characters and place or setting. When biography is represented in the form of Fiction form it becomes biofiction. Biographies have been with us since time began.

Greeks, Romans and other races all told stories of their gods and their heroes. Biographies are related in the narrative format.

Biofiction is simply telling true stories in dialogue rich formats. Without spot or wrinkle, for instance reads like a novel and tells the true story of a man and woman assigned to co-lead a bible study at their church who fell in love and were married. The notions of biography and fiction are very close to each other, so much that one could easily state that all fiction is biographical and all biography is fictional. It is not surprising then for writers to use their own lives as the material for their fiction. They recreate their own predicaments in their characters, weaving together fact and fiction.

His book *Home Products* tells the tales of small town India slugging it out in the urban landscape. Kumar is equally at home writing about a village in Bihar or a jazz club in Brooklyn. It is a complex tale of two cousins whose fate is intertwined as their lives unfold in the urban sprawl. On the very first page of the novel there is a scene which exemplifies Indian social set-up. An elderly woman opens her front door to the protagonist -a journalist called Binod. As she did so, she "began to cover her head with her cotton sari when Binod introduced himself". It is a gesture so slight and so familiar that it might easily go unnoticed. Kumar's credentials as a non-fiction writer stand him in good stead: real life events and real names enter the novel with unself-conscious ease. Laloo Prasad Yadav and Ajay Devgan, Bill Clinton and 9/11 -they are all there and many others besides-but this book is about the supporting cast, not the stars.

The present study of Amitava Kumar is planned into seven chapters. First chapter is 'Introduction: The writer and his works', second is 'Biography as Fiction', third is

'Passport Photos and Away', fourth is 'Husband of a Fanatic', fifth is 'Home products', sixth is 'Bombay-London-New York' and the last one is conclusion.

The first chapter discusses Amitava Kumar's works, articles, his biography and his literary career and the theme around which his whole work revolves.

The second chapter 'Biography as Fiction' explains how the personality and experiences of the writer influence his life and writings. Before sharing the views with the reader, the writer has to interpret his documents, letters, accounts by eye-witnesses and auto-biographical statements. In his chapter, an effort is made to establish some degree of relationship between the writer and his work of art. It is also discussed whether Amitava Kumar's own life influenced his literary career. Because of his biographical experiences, he was able to analyse things truthfully or not. The writer can get influenced by various forces. Sometimes inspiration can be drawn from painting, sculpture, music or photography. His marriage to a Muslim girl or how his marriage influenced his views on Hindu-Muslim relations is also discussed.

In the third chapter 'Passport Photos and Away', an attempt has been made to understand and speak about the immigrant conditions, to analyse the situation of writers who were migrants and the economic, social and ethical effects of Post-colonialism are also taken up here. The chapter brings together the writings of distinguished figures of Indian origin and how they left their homeland behind and struggled to become a part of the new world.

The fourth chapter 'Husband of a Fanatic' deals with the biographical aspect of Amitava Kumar's writings. In this chapter it is discussed how he got married to a Pakistani, how he analyses Hindu-Muslim relations, Gujarat riots, Kargil war and various political

parties. Basically Amitava Kumar started his career as a journalist and the influence of journalism can be seen in this book.

The fifth chapter 'Home Products' deals with the ambitions of a middle class family in India, the values of social life in small towns and uniquely different types of women characters.

In the sixth chapter 'Bombay -London-New York', the three capitals of Indian Diaspora are circled and the themes of abandonment, homesickness, nostalgia and exile are discussed.

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