



## Adaption of Magic Realism in Bhaharati Mukherjee's *Jasmine* in Light of Diaspora Theory

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### ABSTRACT

Magical realism is employed by Diasporic women writers to reflect the complex and sometimes paradoxical multiple cultural influences that they experience as cross-cultural American women. The adaptation of oral storytelling techniques in a magical realist narrative is complementary and mutually supportive. In a text where categories between the real and the magical have already been broken down, allowing for more than one version of truth to be proposed, the use of such storytelling techniques which assume that there are multiple versions of a story, emphasizes the possibility of expressing multiple perspectives in the text. Bharati Mukherjee, an India-born American novelist, is a familiar voice in the Indian Diaspora. She embraces the cultural diaspora of America to create a transformed identity of her own. Mukherjee wrote *Jasmine* when she successfully transformed herself from being an expatriate to realizing that she's an immigrant. She embraced her new 'identity' in America and totally rejected the hyphenation associated with 'American-Indian' in this novel. Applying Magic Realism to *Jasmine* leads to the view that it exhibits some elements of magical-realist discourse, although this should not be taken to mean that Bharati Mukherjee is a magical realist writer. Bharati Mukherjee tries to compare two cultures by paralleling two parts of Jasmine's life in India and in the U.S. Drawing upon primary sources including protagonist's virtualities and realities and adaption of magical realism the present paper aims to reread Bharati Mukherjee's *Jasmine* to examine how Jasmine uses flashbacks in order to emphasize the relevance of the past to the present.

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## INTRODUCTION

The issues of diaspora enrich the diasporic literatures of the twenty first century. The concepts of home, root, nostalgia, memory, alienation, hybrid identity are interlinked with the diasporic phenomenon. The idea of 'home' as it evokes the spatial politics of home, the sense of self, its displacement, intimacy, exclusion and inclusion has been demonstrated by the diasporic critics, scholars and academics as a complex and broad concept. Bharati Mukherjee makes a concerted effort to conceptualize the image of the immigrants, who assert their claim to an American identity by struggling heroically to reinstate themselves successfully in a new cultural landscape. Here they strive to find a niche and give themselves a second chance to build their lives. She saw immigration an opportunity to redefine herself as an artist in an immigrant tradition, and not as aloof and alienated expatriate writer, concerned only with the subversive potential of life on the margin. Bharati Mukherjee viewed immigration as an opportunity in her to represent the experiences and at the same time lend her voice to her belief that signified a release from constrictive social and cultural restraints back home. America is a country of immigrants, immigration being central to America. Every American who ever lives, with the expectation of the native Indian, was either an immigrant himself or a descendent of immigrants. Bharati Mukherjee uses magical realism not only as a way to express the abundant mix of cultures that she saw in America with her Indian perspective, but also a way of expressing her own cultural context, using the oral storytelling techniques of her grandmother. In the course of the story Jasmine changes from a "silent woman" to a "speaking person" by telling her story. By tracing Bharati Mukherjee's authorial voice through *Jasmine* as a diasporic narrator; one can trace the adaption of magic realism in this novel.

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### Discussion:

*Jasmine* is the story of a woman going to America and after many years away from home changes from a "silent woman" to a "speaking person" by telling her story. Whenever Jasmine breaks her narrative to insert memory or dream, she juxtaposes the elements of Magical realism in her narrative. As Ann Bowers asserts: "Magical realism is employed by Diasporic women writers to reflect the complex and sometimes paradoxical multiple cultural influences that they experience as cross-cultural American women"(55). In *Jasmine* Mukherjee employs magic realism technique to enrich her narrative moving in flashbacks and flash-forwards and violating linear time in the process of storytelling. Ann Bowers in *Magic(AL) realism* notes that: "rather than a linear plot structure that follows events chronologically from the same narrative perspective, this form of plot structure consists of seemingly unrelated stories that when brought together at the end or collated by the reader provide a complete story"(36). The novel's plot moves back and forth as Mukherjee modifies it into a compelling structure that traces the character's experience of "being reborn, of refashioning [herself]"(Alam 116).

#### 2.1. Virtuality: *Jasmine's Life in India:*

The novel is told in flashback from Jasmine's comfortable present as the twenty-four year old wife of a banker Bud Ripplemeyer, in Baden, Iowa. She describes Jyoti's childhood encounter with the astrologer in the novel's opening words "Lifetimes ago, under a banyan tree in the village of Hasanpur, an astrologer cupped his ears- his satellite dish to the stars- and foretold my widowhood and exile. I was only seven then, fast and venturesome, scabrous-armed from leaves and thorns" (*Jasmine* 3). Ketu Katrak in *Politics of Female body: Postcolonial Women Writers* (2006) maintains, "Hindu tradition has been an essential force ruling each phrase of an Indian woman's life. Cultural traditions control a woman's entire life, from early socialization as a daughter, to indoctrination into a wife, mother, or if less fortunate into widowhood"(162). Jyoti detaches herself from cultural tradition. This is initially seen when as a child, she ignores the old man's forecast "Suit yourself, the astrologer cackled. What is to happen will happen! Then he chucked me hard on the head. I fell....a twig sticking out of the firewood I'd scavenged punched a star shaped wound into my forehead. . . I don't believe you, "I whispered""(*Jasmine* 3). When she is only seven years old, Jasmine hears about her future of "widowhood and exile" from a local fortune-teller. Jasmine refuses to believe the astrologer's argument that one is helpless against fate. She screams "You're a crazy old man. You don't know what my future holds!"(3). Bharati Mukherjee talks of her concern as a writer in her interview with Ameena Meer "I think of *Jasmine* and many of my characters, as being people who are pulling themselves out of the very traditional world in which their fate is predetermined, their destiny resigned to the stars"(5). Jasmine struggles against fate and expectations from a very young age. She decides to create her own life despite the social and cultural barriers she might face.

Nevertheless unlike other Indian women in the village, Jyoti has a chance to choose what she herself wants out of the tradition. She does not endure 'arranged marriage' or 'joint family' living. Surrounded by her patriarchal father and grandmother, Jasmine doesn't have reasons to feel secure or protected in her home since it is actually a site of oppression and construction for her. Rika Ayu points out that: "the majority of marriage in India is still fixed or arranged by parents or elders on behalf of and with or without the consent of the boy or the girl involved. Many girls are in fact not in a position to choose their partners, due to the restriction placed on free interaction between a boy and a girl in India" (80). Jasmine's prospects of marriage are not that positive since her grandmother arranges to marry her to a "widower with three children [who] needed a wife to look after them" (*Jasmine* 48). Even though Jasmine demonstrates she is a good student and learns languages easily, she knows there is not much hope for her in terms of education.

At sixteen Jyoti is quite mature and future-minded in her choice of a bridegroom. Jyoti's marriage to a young, smart, Indian man, Parakash, will change her life. Parakash, who has progressive ideas, changes her name into Jasmine and teaches her values that in some ways are opposed to traditional Indian values, "to break off the past, he gave me a new name: Jasmine," He said, "You are small and sweet and heady, my Jasmine. You'll quicken the whole world with your perfume" (*Jasmine* 77). Moreover, unlike other Indian husbands, Parakash does not demand her to be as obedient as Sita, the role model of Indian wives. Instead, he asks Jyoti to call him by his first name "He wanted me to call him by his first name. Only in feudal societies is the woman still a vassal, Hasanpur is feudal" (*Jasmine* 77). Parakash believes that Hasanpur is feudal and he claims that he opposes feudal practices in his relationship with his wife. He does not want Jasmine to call him by pronouns as traditional wives often do. Although such destabilizations of gender roles are initiated by the husband, Helenic Nolasco Queiroz in *Desirable Relations: Diaspora And Gender Relations In Bharati Mukherjee's Jasmine And Desirable Daughters* (2011) notes that: "Jasmine's preconditioned voice is trained by Prakash to argue and fight if she does not agree with him – to want for herself, a lesson that Jasmine learns as she later empowers her voice with speech. Within the parameters of socially accepted gender roles and their defiance by her husband, she moves from the position of being told to that of telling" (115).

Parakash tries to teach Jasmine to be more assertive and because of her relation to Parakash Jasmine starts to experience some kind of change in her subjectivity. According to Stuart Hall asserts that 'Diaspora identities are those which are constantly producing and re-producing themselves a new, through transformation and

differences”(2). Thinking about her old and new selves, that is, the Jyoti she was in Hasnapur and the Jasmine she is at that moment, Jasmine states that she “shuttled between identities” (*Jasmine* 77). Jasmine's change of name from Jyoti to Jasmine is the first sign of her transformation in her diasporic journey.

Although Jyoti refuses to believe the forecast it does in fact, describe her fate. Jasmine happiness interrupted as Parakash, Jasmine's husband, is killed by a Sikh terrorist and leaves Jasmine a widow. Frustrated Jasmine determines to go in his stead to Florida, and burn herself and her husband's clothes there as an act of sati. J.S. Grewal in *The Sikhs of the Punjab* (1990) notes that “Hindu traditions deem women to be submissive and devoted Sati. They are expected to burn themselves on the funeral pyre of their deceased husbands” (22). Unable or unwilling to face society's condemnation, Jasmine choose to be a Sati. Thus her childhood forecast comes true as she journeys overseas both widow and Exile. She decides to burn herself with her husband's clothes in Florida. “Later I thought, we had created life. Prakash had taken Jyoti and created Jasmine”, and she would like to “complete the mission of Prakash”(Jasmine 97). She herself admits that her migration to the U.S. is a matter of duty and honor.

## 2.2. Virtuality: Jasmine's Life in America:

Leaving India to the United States is the greatest physical dislocation that Jasmine undergoes. The first night she arrives in Florida, she is raped by Half-face. After the rape, Jasmine considers suicide, but she concludes that he cannot let her personal dishonor disrupt her mission since “[t]here would be plenty of time to die; [she] had not yet burned [her] husband's suit” (*Jasmine* 118). Afterward, as she murders Half-face, her rapist, Jasmine changes her mind and burns her suitcase with all the objects and memories inside. At that moment, she abandons her mission of committing Sati and realizes that her body is merely a shell “soon to be discarded” (121). Stuart Hall notes “Diaspora identities are those which are constantly producing and reproducing themselves a new, through transformation and differences” (2). Jasmine decides to let go of her mission and old self she brought with her from India. Jasmine murders her past self that enables her to actively advance into unknown but promising futures. Bharati Mukherjee proves this statement to be true when saying “My stories centers on a new breed and generation of North American pioneers. I am fascinated by people who have enough gumption, energy, ambition, to pull up their roots. My stories are about conquests and not about loss” (qtd. in Hancock 37). She is, then, open to try other different identities and to live new life in the United States. Bharati Mukherjee in *Days and night in Calcutta* notes that: “In killing Half Face, she experiences an epistemic violence that is also a life-affirming transformation”(5). This incident allows her to recollect her past, the traces of her journey that further strength her vision of migration into future. This also suggests her process of becoming, of figuring out her place in America. Mukherjee equates the dispending of the past with the notion of reincarnation, which is very Indian. She declares: “Our souls can be reborn in another body, so the perspective I have about a single character's life is different from that of an American writer who believes that he only has one life” (qtd. in Carb 651). Jasmine carries Mukherjee's mission of reincarnating self, murdering the old self in order to reborn as a new self. Bharati Mukherjee in *Days and night in Calcutta* asserts: “I have been murdered and reborn at least three times, the very correct young woman I was trained to be, and was very happy being, is very different from the politicized shrill, civil rights activist I was in Canada, and from the urgent writer that I have become in the last few years in the United States. I can't stop, it's a compulsive act for me” (139).

While Jasmine only occupies one body throughout the novel, reincarnation supposes continuity and an eternal self. Jasmine is willing to once and for all let go of her old self: “My body was merely the shell, soon to be discarded. Then I could be reborn, debts and sins all paid for...I buttoned up the jacket and sat by the fire. With the first streaks of dawn, my first full American day, I walked out the front drive of the motel to the highway and began my journey, traveling light” (*Jasmine* 121). Becoming an American, in Mukherjee's sense is being possessed of a spirit of adventurousness. Sushma Tandon asserts that:

In the years Bharati Mukherjee had spent in India with a traditional caste system, she only experienced that “you are what you are” depending on the caste you belong to, while America offered her the chance to develop and find psychological freedom. It is that capacity for dreaming. The desire for change, for seizing the good life; meaning not a bigger house and bigger car, but freedom from fate, from predetermined life. The desire to discard the traditional world, and sink or swim in a new world, without rules (8).

America offers romanticism and hope to those coming out of the cultural of cynicism, irony and despair. The U.S. offers the opportunity to dream big and to pull it off, actions that are not possible in a traditional society. Jasmine is willing to once and for all let go of her old self: “My body was merely the shell, soon to be discarded. Then I could be reborn, debts and sins all paid for...I buttoned up the jacket and sat by the fire. With the first streaks of dawn, my first full American day, I walked out the front drive of the motel to the highway and began my journey, traveling light” (*Jasmine* 121). Helenic Nolasco Queiroz asserts that: “As Jasmine decides to travel light both materially and metaphysically, she decides to let go of her mission and the old self she brought with her from India. She is, then, open to try other different identities and to live a new life in the United States” (118). In an Interview with Geoff Hancock, Bharati Mukherjee states:

I do want my characters to be seen as inventing their own Americans and Canadians. The breaking away from rigidly predictable lives free them to invent more satisfying pasts, and gives them a chance to make their own future in ways that they could not have in the Old World. We're talking, then, about re-location as a positive act. In immigrating, my characters become creators. By creating, they become more real to themselves, instead of unreal (44).

Florida also becomes her meeting point with Lilian Gordon, an American. She is the one who teaches Jasmine to let go her past and who encourages her to change her name from Jasmine to a more American one, Jazzy. The interaction between two cultures leads to a gradual transformation in Jasmine. "We drove into a mall in Clearwater for the test. Time to tryout my American talk and walk. Lillian called me Jazzy" (*Jasmine* 133). Jasmine leaves Lillian Gordon's home in order to meet Prakash's mentor in New York. Living in Flushing, together with the Vadheras, Jasmine is forced to revisit her past. Not only the Vadheras, but also other Indian families living in Flushing try to emulate heir old homes in India in their new location. They try to preserve Indian living and traditions at home so much that Jasmine has the impression that "Flushing was a neighborhood in Jullundhar" (*Jasmine* 148). Jasmine cannot tolerate this aspect of the past. She desires to remove herself from this place:

I couldn't admit that I had accustomed myself to American clothes. American clothes disguised my widowhood. In a T-shirt and cords, I was taken for a student. In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like. To them I was a widow who should show a proper modesty of appearance and attitude (145).

With the help of Kate Gordon, Jasmine finds a job as a caregiver in New York. Like Mukherjee, Jasmine celebrates her new 'citizenship'. Claremont Avenue becomes Jasmine's next residence, providing her with the standard dream of an American life. This place detaches Jasmine from Indian things. It offers more western atmosphere which initiate Jasmine's first 'real' integration into American life. "I became an American in an apartment on Claremont Avenue across the street from a Barnard college dormitory. I lived with Taylor and Wylie Hayers for nearly two years. Duff my child; Taylor and Wylie my parents, my teachers, may family" (*Jasmine* 165). Bharati Mukherjee notes "it was in writing this book that I transformed myself from being an expatriate to realizing that I'm an immigrant . . . my roots are here. There is no going back" (qtd. in Tandon 134). In Claremont Avenue Jasmine successfully transforms herself from being an expatriate to realizing that she is an American. This new home liberates her as diasporic circumstances provide wider opportunities to interact with the outer world. In mukherjee's view, migration offers a much better situation, "an uplifting narrative" (220) and not a story only of exile. As Solaimalai Rajaram in *Cross Cultural Conflict in Bharati Mukherjee's the Tiger's Daughter* (2011) has rightly observed, "An immigrant away from home idealizes his home country and cherishes nostalgic memories of it" (22) but in the case of Jasmine it is different. It seems that Jasmine completely separates herself from India. Rika Ayu asserts that: "Jasmine's anger toward Hasanpur, her original home, drives her to migrate to the US. Homesickness, however, does inform Jase's double attachments toward India and America. Jasmine seems to separate herself completely from India, although she somehow still recuperates the past in her present state" (138). America, as her new home, opens the challenges of dual life, of occasionally being alienated as well as liberated.

Even though Jasmine is living just one hour from Flushing she expresses the willingness to let go of her past. In her new home, the Jasmine actually wants to be another person. "I wanted to become the person [the Hayeses] thought they saw: humorous, intelligent, refined, and affectionate. Not illegal, not murderer not widowed, raped, destitute, and fearful. In Flushing, I had lived defensively in the midst of documented rectitude. I did not want to live legally if it also meant living like a refugee" (*Jasmine* 171). Jasmine admires Taylor as he "represented[himself to Jasmine], a professor who served biscuit to a servant, smiled at her, and admitted her to the board democracy of his joking, even when she didn't understand it" (167). He let Jase be herself and does not "want to change her. He didn't want to scour and sanitize the foreignness. [Her] being different from Wylie or Kate didn't scare him"(185). Jasmine transforms herself into Jase at the suggestion of her employer, Taylor. Her name, Jase seems to mark her further penetration into the western society. The name Jase itself sounds more American than her previous name, Jasmine. "Taylor called me 'Jase' as he stumbled around the kitchen". As Dascalu in *Imaginary Homeland of Writers in Exile* (2007) states "the subjectivity of the exile is one of motion, of becoming. . . That is why so many of the novels [of exile] take the form of a journey or pilgrimage" (13). Jasmine is willing to once and for all let go of her old self, "But Jyoti was not a sati-goddess; she had burned herself in the trash-can-funeral pyre behind a boarded up motel in florida. Jasmine lived for future, for Vjeh and Wife. Jase went to movies and lived for today" (*Jasmine* 176). Thus, she seems to be ready to assume a new identity, "On Claremont Avenue, in the Hayeses' big, clean, brightly light apartment, I bloomed from a diffident alien with forged documents into adventurous Jase" (*Jasmine* 186).

The past again returns and forces Jasmine to find a safer place. The happiness, however, is over when she comes to believe that she is being followed by the murderer of her husband. Jasmine flees to Iowa in search of another home. Iowa is the place she chose because it was the native of Taylor's adopted child. She felt this was a silly logic but she stood by it. It may be her way to leave a track for Taylor and Duff, "A crazy kind of logic

made me pick Iowa to run away to. Duff's mother had had Duff, Wyile'd told me, at an Elsa County hospital. Duff, conceived in impulse and error, had given her mother a chance to go to college and me the chance to break out of the Flushing. Iowa was a state where miracles still happened" (*Jasmine* 197).

### 2.3. Reality: *Jasmine's Life in Baden:*

From time to time in *Jasmine* memories and dreams are inserted and borders between fact and fiction intrigue blurred: "I swam where the river was a sun-gold haze. I kicked and paddle in a rage. Suddenly my finger scaped the soft waterlogged carcass of small dog. The body was rotten the moment I touched it, the body broke in to two...." (5), "That stench stays with me. I'm twenty- four now, I live in Baden, Elsa County, but every time I lift a glass of water to my lips, fleetingly, I smell it. I know what I don't want to become" (*Jasmine* 5). Jasmine as the twenty-four year old wife of a banker Bud Ripplemeyer, is in Baden, Iowa. Using flash backs and cross cuts, the novel forges ahead weaving the story of Jasmine's life from her early life in Hasnapur to her extraordinary adventure in the United States; Jasmine herself is dizzy at the speed of her transformation, the fluidity of American character and the American landscape, "I feel at times like a stone hurtling through diaphanous mist, unable to grab hold, unable to slow myself, yet unwilling to abandon the ride I'm, on. Down and down I go, where I'll stop, God only knows" (*Jasmine* 138-139).

In her "Introduction" to *Darkness*, Bharati Mukherjee explains: "Instead of seeking my Indianness as a fragile identity to be preserved against obliteration or worse, a visible disfigurement to be hidden, I see it now as a set of fluid identities to be celebrated" (140). Despite her difficulties, Jasmine survives with grace, holding on to her capacity to make a new life for herself. Jasmine continues her process of identity transformation In Baden. Unlike Taylor, who can accept her Indianness, Bud seems to be frightened by "her genius foreignness" (*Jasmine* 45). Jasmine wants to share her Hasnapur life and her present comfort with Bud but "Bud doesn't seem to be interested in her Indian stories and he's never asked [her] about India [as] it scares him; "Bud's not like Taylor- he's never asked me about India; it scares his. He wouldn't be interested in the forecast of an old fakir under a banyan tree" (12). Jasmine knows that Bud is a good man and, as Du says, "[h]e gives [them] a good home" (209), but Jasmine is not satisfied with the life she has in Iowa. Although Jasmine seems to be comfortable living there, she actually feels lonely and not safe. Jasmine admits that not even Bud's company could make her feel not alone. Jasmine believes she will always feel she is by herself there. As Jasmine says, "I will be lonely here, with Bud or without him" (223). Iowa is the place she chose because it was the native of Taylor's adopted child. She felt this was a silly logic but she stood by it. It may be her way to leave a track for Taylor and Duff, "A crazy kind of logic made me pick Iowa to run away to. Duff's mother had had Duff, Wyile'd told me, at an Elsa County hospital. Duff, conceived in impulse and error, had given her mother a chance to go to college and me the chance to break out of the Flushing. Iowa was a state where miracles still happened" (*Jasmine* 197).

Jasmine is not naturally accepted by people in Iowa and she feels herself as visible minority. Jasmine feels so exotic too alien whenever she goes. Jasmine realizes she is not happy living at home with Bud and that she actually misses Taylor and Duff. Sushma Tandon in *Bharati Mukherjee: A Perspective* notes that: "Jasmine once again is willing to abandon the identity she has built for herself in that place and which was linked to that home and her feelings toward it. She does not want to pack or to take that luggage with her" (138). Jasmine decides to leave Baden behind and move with Taylor to California. Her decision to leave crippled Bud (whose child she is expecting), walking out with Taylor, shows her asserting herself, not merely choosing between Bud and Taylor; instead she is trying to reposition her stars(139). In America Jasmine knows nothing lasts forever, and so she needs not condemn herself to a life of mere duty and decides to more out to seek a life of happiness. Bharati Mukherjee registers her comments on the uncertainties in America, where nothing lasts for a long time, not even a human relationship. She says: "In America, nothing lasts. I can say that now and it doesn't shock me, but I think it was the hardest lesson of all for me to learn. We arrive so eager to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible or so wonderful, that it won't disintegrate" (*Jasmine* 181).

Mukherjee herself definitely wants to be American, she wants to belong to this country as a whole, "I want to reposition the stars. I want to conquer. I want to love and possess this country. I don't want to be simply an expatriate who always has her bags packed and is looking for greener pastures elsewhere" (qtd. in Tandon 28). For Jasmine nothing is rooted everything is in motion. Jasmine achieves a new identity every time by not negating her cultural past but by merging it with her present life. Suchismita Banerjee in *Interrogating the Ambivalence of Self-Fashioning and Redefining the Immigrant Identity in Bharati Mukherjee's Jasmine* (2012) notes that: "In Mukherjee's worldview identities remain frozen in countries like India while it is fluid and flexible in the United States. She continuously delineates America as the New world of hope and progress in contrast to the Old world (India) of stasis and oppression in the novel *Jasmine*" (13). Despite her difficulties, Jasmine survives with grace, holding on to her capacity to make a new life for herself. Jasmine heads for California with her ex-lover Taylor, leaving behind her crippled husband Bud:

Watch me re-position the Stars, I whisper to the astrologer who floats cross-legged above my Kitchen stove, I cry into Taylor's shoulder, cry through all the lives I have given birth to, cry for ail my dead. Then there is nothing I can do. Time will tell, if I am a tornado, rubble maker, arising from nowhere and disappearing into a cloud... greedy with wants and reckless from hope (*Jasmine* 240).

Jasmine yearning to fulfill the "promises of America" (240) that will provide her own decision about her life is enough to explain her attitude of leaving Bud. Jasmine declares that she has begun to view herself as an American when she goes to New York to live with Taylor.

#### Conclusion:

In her novel *Jasmine* Bharati Mukherjee depicts her self-developing identity as an Indian writer in America by using some characteristic of Magic Realism in the journey of her female protagonist, Jasmine. Mukherjee successfully turns the negative of the exile into Jyoti's ability to intervene, create agency, and take positive action. *Jasmine* particularly depicts Mukherjee's moving from her discriminated life as an expatriate in Canada to celebrating her citizenship in U.S. Jasmine proves by her grit and determination that change and adaptability are key to survival, and that the successful immigrant requires instinct. In the end, she decides to leave Bud and move to California with Taylor, grasping at yet another chance and happiness. By doing so, she is not merely choosing between Bud and Taylor, she is symbolically asserting her right to try and move her stars, instead of passively accepting her fate. She has learnt by now that nothing last forever and so she needs not condemn herself to a life she does not want. Self-assertion is a power that she believes in, and is beginning to enjoy. Through *Jasmine*, Mukherjee demonstrate how Indian women may possibly change their fate employs magic realism technique to enrich her narrative moving in flashbacks and flash forwards and violating liner time in the process of storytelling.

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