

Elements of Diasporic Consciousness in Chitra Banerjee Divakaruni's *Sister of My Heart*

Sanjay Meena¹, Dr. Tamishra Swain²

¹Research Scholar, Banasthali Vidyapith, Banasthali, Tonk, Rajasthan

²Assistant Professor, Banasthali Vidyapith, Banasthali, Tonk, Rajasthan

Abstract:

The intellectual tradition of the West and of the East has examined the primordial question of what constitutes the identity of a person. There are two broad paradigms: the essentialist and the socio-pragmatic. The essentialist paradigm explicates that the underlying and pre-given ontological realities determine the identity of a person whereas the socio-pragmatic models expounds that the social, economic, political, cultural, and linguistic realities structure the identity of a person. Chitra Banerjee Divakaruni in her novels has represented the condition of migrated human beings who migrate from one country to another, from one culture to another and what happens to the identity of a person in the entire process of migration. The paper intends to examine the process of the formation of diasporic identity in the selected novels of Chitra Banerjee Divakaruni.

Keywords: Identity, Migration, Diaspora, Essential, Cultural

Chitra Banerjee Divakaruni through her novels and poetic creations respond to the contemporary debate and discourse on identity which is generally seen as a construct of ideology and consciousness. A complex trajectory of contemporary literary theories particularly Postcolonialism, Postmodernism, and cultural studies explores and explicates the phenomenon of identity formation through the process of interpellation. Divakaruni in almost all her novels; *The Mistress of Spices* (1992), *Sister of my Hearts* (1999), *The Unknown Errors of Our Lives* (2001), *The Vine of Desire* (2002), *The Queen of Dreams* (2004), *The Palace of Illusions* (2008), and *One Amazing Thing* (2010) deals with the complex plenitudes of the contemporary age i.e. self, subject and subjectivity. *The Mistress of Spices* is indeed a dialogic novel as it encapsulates multiple themes through the theoretical structure of magic realism. It is often articulated that *The Mistress of Spices* is a dazzling tale of misbegotten dreams and desire and it represents a beautiful integration of myth and romance. In the backdrop of the motifs of myth and romance, Divakaruni registers the ripples of human experiences particularly the condition of existence of the life of immigrants. The plot of the novel develops along with the narrative structure in which the consciousness of Tilo, a young woman born in another time in a far way place, unfolds with the development of time and space as the text moves between them. Tilo who is known for her acumen acquires dexterity in ancient art of spices with an extraordinary command on their properties and the possibility of administration. It is because of her perfection in the art of the spices, she has been addressed as The Mistress of Spices. She in the very beginning of the novel avers "I am a Mistress of a Spices... I know their original and their colour signifies and their smells. I can call each by true- names; it was given first, when earth split like skin and offered like it to the sky. Their heat runs in my blood. From *Amchur* to *Zafan*, they go to my command. As a whisper they yield up

to me their hidden properties, their magic powers.”(1-3). She expresses her native identity and regards India as a place of exceptional power of spices. In order to reaffirm her pride she describes, “The spices of true power are from birth land, land of ardent poetry, aquamarine feathers. Sunset skies brilliant as blood”(3). Tilo who has been endowed with the exceptional control over spices travels to Oakland and California, where she opens a shop of spices so that she may suggest some spices to her customers which may cure them. Divakaruni employs spice as metaphor to connote the realities of home and homelessness. She very intelligently deals with the phenomenon of immigration, and she explores the nostalgia and the psyche of homelessness. Tilo who often appears to be a link between the immigrants and the American life articulates that “It seems right that I should have been always that I should understand without words their longing for the ways they chose to leave behind when they choose America”(5). She also represents a dialectics because on the one hand she intends to help and know everyone who comes to her but on the other nobody actually knows who she is. She once says, “I think that across the entire length of this land not one person knows who I am”(5). Though her identity is unknown to everyone yet her store and spices are known to all because they act as a suturing space where everybody shares his geographical isolation and emotional fraternity. Tilo enunciates “The store is an excursion into the land of night-have-been. A self-indulgence dangerous for a brown people who come from elsewhere, to who real Americans might say, Why”(6). Thus, she records and recounts the reality of the life of American immigrants.

Divakaruni does not only captures her poetic sensibility, aesthetic imagination and the feelings of Diasporic realities but she oscillates in the complex web of narrative structure between past and present, memory and the moment, movement and stasis, theoria and praxis. She believes that America is not only a place of opulence and dreams but it is also a location of riches and happiness but not without some amount of humiliation and uncertainty. She records her psychological realities, “All these people, they think they’re still in India. Treat you like *jawns*, animal. Order this, order that, no end to it, and after you wear out your soles running around for them, not even a nod in thanks” (30). Further, she also explains that racial prejudices are also accountable for the miserable condition of immigrants where they feel the condition of homelessness. Reena Sansam in her “Immigrant Dilemma and Feminist Sensibilities in Chitra Banerjee Divakaruni’s *Arranged Marriage*” (2009) expounds that “Chitra Banerjee Divakaruni explores India and America as two different worlds epitomizing two different cultures and for the two immigrants Indians, new life in America was like being thrown into the sea even before learning how to swim” (29). The literary oeuvre of Chitra Banerjee Divakaruni explores some complex Diasporic phenomena; expatriation, migration, immigration, identity crisis, existential concerns of identity formation, location, dislocation, human relationships, assimilation, dissimilation, food, cultural conflict, multiplicity, nation and nationality et cetera. The novel *Sister of My Hearts* (1999), explores the texture of marriage, friendship between two women of Indian culture and mythical realities, Tradition and Modernity and some features of Fairy Tales. Two Indian girls; Sudha and Anju narrate the texture of their narrative in which she covers the journey of their life through childhood, adolescence, and early adulthood. The novel recounts the process of epistemological construction of Sudha and Anju. It also expounds how they experience social, cultural and linguistic realities which shape the process of their becoming or the reality of their *Bildung* formation. The novel has been divided into two books; “The Princess in the Palace of Snakes” and “The Queen of Sword” in which the process of becoming and unbecoming of both Sudha and Anju have been explored. The novel reinstates some underlying features of female *Bildungsroman* as has been expounded by Jerome Hamilton Buckley’s *Season of Youth: The Bildungsroman from Dickens to Golding* (1974) defines it the “[N]ovel of all-around development or self-culture with a more or less conscious attempt on

the part of the hero to integrate his powers, to cultivate himself by his experience” (13). The *Bildung* vacillates in the space between the child to the youth and the youth to the age of adulthood or maturity and in between this space, the protagonist experiences several stumbling stones which propels her journey further and allows her to experience a series of epiphanies which bring him closer to her inner culture, however the narrative pattern of the novel charts the growth and development of the character but it does not allow the protagonists to attain their inner culture, in fact they attain a failed *Bildung* which is amply clear through the failed narrative of Sudha and Anju. The first book of the novel recounts the relationship between Sudha and Anju, how they become almost inseparable friends, sisters and a constant companion for each other. “The Prince in the Palace of Snakes” states that both Sudha and Anju grow in a family which is controlled and run by three mothers; Pishi, Gouri, and Nalini. Pishi is the aunt of Sudha and Anju and the youngest brother of Pishi, Bijoy Chatterjee marries Gouri and thus Anju is the daughter of Bijoy and Gouri. Nalini is the mother of Sudha. Hence, the protagonists grow in a joint family, though they are sisters yet different. Sudha is a storyteller and dreams to maintain a family whereas Anju is very enthusiastic to study literature in a collage. When they are caught skipping their schools, the plan of their life is changed and the family prepares them to get married and finally they marry on the same day. Sudha moves along with their husband whereas Anju plans to move to United States of America where her husband lives. Though they are separated yet they are in constant touch with each other through letters. The second book of the novel “The Queen of Swords” unfolds the life of Sudha and Anju after their marriage. After five years of their marriage they get to know that they are pregnant at the same time which makes them elated. However, Sudha’s mother-in-law gets to know that Sudha is going to issue a girl child which she does not want because she believes that the first child of the family should be a boy and hence she compels Sudha to get the child aborted. Sudha issues the child and in the meanwhile she receives request from her sister-friend Anju from USA to come to her as her baby is miscarried. She is isolated, alone and despondent. Finally, Sudha along with her daughter goes to Anju where two sisters are united but it offers some other kind of challenges in their life.

The Vine of Desire is a sequel to *Sister of My Hearts* (2002) which is primarily about family, friendship and bond between sisters. The complete narrative unfolds itself when it traverses through Princess in the Palace of snakes and the Queen of swords. These two sections of the novel chart the epistemological growth of Sudha and Anju who have been living like sisters since the very beginning of their childhood days. *The Vine of Desire* continues to record their life after their marriage on the same. It is indeed in progression records the epistemological formation of their being through becoming. Both these novels can be seen as an example of female *Bildungsroman* where the protagonists grow and gets entangled into the socio-pragmatic reality of the world.

After marriage, both Sudha and Anju got separated as Sudha comes to America and Anju remains in India however, interestingly enough both conceived their child during same period and ironically neither of the two could get their child as it got nipped in the bud. Anju finds it very difficult to sustain as it has been very traumatic for her and she expresses her feminine consciousness and describes her physical suffering and mental isolation. She becomes nostalgic and recollects her past with Anju and she does it because for an immigrant woman there is no other ways but to recollect the memory of her past and it is one the ways by which she may face the loss of her child. Divakaruni thus recollects the psychological complexity of immigrant women, “with the last of her strength, she holds on to something she heard a long time ago, in another country, when she was too much more than a child herself, the dead are not irrevocably dead as long as one refuses to let things go” (79). The experiences of pain, love, anger, confusion et cetera are

very common among immigrant women. Pushpa N. Parekh in her “Telling Her Tale: Narrative Voice and Gender Roles in Bharati Mukherjee’s *Jasmine*” (1993) argues “ Fear, anger, pain, bitterness, confusion, silence, irony, humour, as well as pathos underline her observation as she discovers for herself the undefined medium between the preservation of old world and a simulation into the new one” (197).

Another major event of the novel is the arrival of Sudha along with her daughter, Dayita to California to accompany and to console her friend, Anju at the time of her emotional and psychological crisis. Anju has not only lost her unborn child but has also lost her mother land. In the state of hysteria she rocks her body, spreads her hair on sofa, and digs her finger rigidly into her arms but when she comes to know that Sudha is about to come to her, she feels ecstasy and brings all dishes which may remind her of Calcutta and Bengali culture. She collects dishes like “spaghetti”, “metaballs”, potato, salad, banana, pudding and apple pie. However she says, “I miss it! I think of my room with its cool, high ceilings and my bed sheets, which always smelled clean, like neem leaves-and which I never had to wash myself and the hundred years old peepal tree that grew outside my windows. Sometimes a sense of loss grips her consciousness. I wish , I had not been in such a hurry to come to America” (13). Sudha feels that immigration is merely an illusion because the cultural tradition of a different country can never help her and hence the reading of *Anna Karenina*, *Sons and Lovers* and *A Room of My Own* cannot help her and so she wants to go back to Calcutta. She says, “ I believe that if I could only get out of Calcutta to one of those exotic countries I read about it, it transforms me. But transformation is not so easy, is it” (14). Similarly, M.G.Vassanji in his *No New Land* (1972) writes, “ we are but the creatures of our origins and however stalwartly we march forward paving new roads, seeking new worlds, the ghost from our past stand not far behind and we are not easy shaken off” (9).

After the arrival of Sudha in the family texture of Anju, she becomes the focal point of the family. Both Anju and her husband make every attempt to know Sudha’s life and they also find the possibility of her marriage which seems impossible. Anju admits, “ the subterranean truths of Sudha’s life are the one we crave”(23). Anju herself experiences a great conflict in her inner consciousness and she expresses her great love towards Dayita with which she tries to compensate for her lost son. Divakaruni vividly reflects, “she is afraid. She might start loving her, and that would be a betrayal of the dead. How is she to manage it, to pretend that child does not exist? How is she to keep Dayita at arm’s length without hurting Sudha? When she finally stumbles into sleep, her dreams are a chiaroscuro of uneasy strategies” (26). Anju tries to reconcile two states of motherhood-her sensitivity for unborn child Prem and her fascination for Dayita, Sudha’s daughter. She admits, “I have finally figured it out, I was visualizing Dayita as the meteor and Prem as the Planet” (33).

On the one hand, Anju comes closer to Dayita but on the other Sudha again feels attracted towards Sunil. Her feminine sensibility and her repressed and unfulfilled physical desire propel her towards Sunil. Her body is eager to dissolve into Sunil but her mind which is generally controlled by Freudian ‘super-ego’ or Althusserian ‘ideological apparatuses’ does not allow her for the same. Here, the novelist presents Cartesian dualism between body and mind. Sunil also had a great love for her ever since he saw her for the first time in the garden tented with jasmine. He admits, “ the woman he had been mad for ever since he saw her in a garden tented with jasmine—too late for them, he was already be torched to her cousin” (27). Sudha, who is away from her husband and her family in India, experiences a deeper conflict. Her personal isolation and insecurity compels her to find her solace in the company of Sunil but she is more terrified by her inner self than by Dayita or Sunil or Anju. She accepts, “but I was too unsure of myself teetering on the tightrope of my life. I felt I had to keep eyes fixed sternly ahead” (78). Gradually, she

challenges the patriarchal norms of conservatism and established ideologies and establishes dynamic personal relationship with Sunil. She confesses, “I am angry with Sunil, but angrier with myself. When he kissed me, it was as though a lance went through me, striking me in my most secret parts... My treacherous lips did not want to stop him. I pushed him away, yes. But my breast yearned towards him... I fear my body, I fear his, because bodies can pull at us...” (80). Sudha appears to have been caught into some uncanny quagmires of feminine sensibility, human relationships, body and mind. These inner conflicts weigh heavily upon her and she intends to leave the place of Anju before it becomes too late to mend anything. She articulates:

My mind wipes about East and West. I want my daughter to be loved by Sunil and Anju. I want her for myself alone. I want to help Anju get back to her old strong self. I want Lupe to find me a job so I can escape this apartment. The river of my life is spreading towards an abyss. What shall I do? I want an existence indecent as nail polish. I want sleep; I want to bite into the apple of America. I want to swim to India, to the parrot queen smell of childhood. I want a mother’s arms to weep in. I want my weather-vane mind to stop its manic spinning. I want Sunil. (87)

Sudha decides to come to America to escape her painful past and now she intends to go back to India because she wants to get rid of the company of Sunil. She always tries to establish harmony between her passion and her responsibility towards her family and the society. She does not want her daughter to grow in such an atmosphere and hence she admits, “helpless, dependent. I cannot love like that. I cannot bring up my daughter to think that is how a woman need to live” (104). She constantly struggles between her carnal desire and the oppressive structure of super-ego which interpellates her into a subject and hence she is ready to get herself assimilated into the melting pot of American culture which may allow her to attain earthly desires and emotional contentment however, their denial may cause discontent and depression in the life of women. Shashi Deshpande in her *Roots and Shadows* (1883) writes, “man considers it as a normal behaviour to satisfy his desires at both the emotional and physical levels outside marriage, while it ruthlessly condemned as adultery in case a woman indulges in it even though accidentally the slightest hint of any deviation on her part which may not even involve sex, man turns violent and hostile towards his wife and starts prosecuting her”. (44)

Sudha experiences some internal and complex dialectics in her life, she on the one hand wants to gratify her carnal and emotional urge but on the other she also intends to grow professionally so that she may not remain dependent upon the booty and bounty of somebody else. In this journey of the dialectics and difference of her life, she comes to know Lalit, who is liberal, an Americanized Indian and a true Californian. He very frankly says, “not having a husband is not always a problem” (132). Sudha, as an immigrant woman, suffers from nostalgia and loneliness and the oscillation of carnal desire between Ramesh, Sunil and Lalit makes her life more complicated. Her inner conflict propels her to peep behind in her past and it makes her more nostalgic and reaffirms her identity as a Bengali woman of Hindu origin. When she happens to see a calendar gifted to her by her mother, Sudha, suddenly moves into the memory of her past and recollects everything of Indian life and sensibility. She describes:

The future is after all a serious thing. The Indian months and days are marked in Red Bengali lettering. The English ones are printed underneath in a small, innocuous blue. It indicates all our festivals, even minor ones like Jamai Shasthi, when son-in-law are invited and served their favourite dishes. Little diagrams mark full moon and no moons, and the thin silver of the eleventh night, which is a time for women without husbands to fast and pray for purification. Handwritten notes on the bottom of each page

warns us of the dangerous hours; rahukul which shifts each day with the movement of the planets when it is good to lie low. (149)

Although Sudha is deeply rooted in Indian culture yet she strives to create some space for herself in America and for that she requested Sara to find out some job for her. She depends completely on Sara and hence she make a confession, “I repeat Sara’s name like a mantra, willing her to reappear, holding a password that will make America swing open for me like the automatic door in a grocery” (151). Finally, she gets a call to look after Lupe’s father who is on the bed and she cares for him with all meticulous details, passion and emotion however with this job of a care taker she manages to survive in a strange land with some unfamiliar conditions. She shares her agony and pain with Lalit, “there is a terrible pull to the idea of living for myself, and a terrible emptiness. I feel like a flyway helium balloon-all the people I know are on the ground somewhere, but so far away and small, they hardly matter. Yet I know I cannot go back to the old ways, living for others” (177). Lalit unlike other immigrants is pragmatic and he calls himself a dreamer, “all immigrants are dreamers... my father was a typical Indian immigrant in the following ways: he believed in his abilities, he was prepared to work hard, he was convinced that America would make him rich” (181). He is of the opinion that the people come to America to get themselves free from financial burden. He admits, “my theory is that every kind of money is exciting. You think I am joking. You will soon discover that I am the most mercenary of men. You are saying money cannot make us happy? Maybe, but the lack of it can sure as hell make us miserable” (182). Further, Lalit believes that the immigrants in order to sustain in America compromise with their freedom, nationality and self dignity and he explains it by citing his example. He says, “I went to a meditation school because I thought it was a sure ticket to the good life, as far away from my father’s fish firm as I could get. I did not know about student loan that would take you half your life time to pay off, or HMOS or that would cancel his medical insurance to save on the monthly develop a heart problem” (185).

Sudha in the context of the novel moves away from the family of Anju which adds a new dimension to her experience of immigration. On the one hand Lupe is attracted towards the personality of Dayita but on the other hand Marya believes that believes that Indian mothers with more love and care, are able to bear the responsibility of their children and they do not think that to plane a family they will have to sacrifice their personal freedom and professional efficiency. Marya holds that, “we consider having a baby, but finally decided against it. Sometimes I feel it was a selfish decision, but my therapist tells me that that is an unproductive way of thinking. I am probably too high-strung to be a good mother, anyways” (218). Further, she admits that the stress of the professional world does not allow her to manage her personal, family, and social life. She says, “...by the time I get home, I have the worst migraines. Tree keeps telling me I should change my field to something calmer, and satanic and artistic” (219). Unlike Marya who intends to move into the world of Indian spiritualism to find the meaning of life Sudha takes the job of a care taker and intends to create the texture of her life. She often treats old man like a daughter but sometimes behaves like a nurse. She convinces him, “not eating will only make you sicker and then you will need to be hospitalized again. Is that what you want?” (247). And like a nurse she asks, “if you don’t let me help you, I will have to quit and then what do you think is going to happen to you” (248). Gradually, she feels emotionally attached with the old man and addresses him *Baba* because “it is common in her culture to address old man this way” (261). With an intense care and emotional and personal association with the old man, he improves a lot but at the same time he develops aversion and indignation for Trideep. He knows, “his father closes his eyes because he cannot stand to be here. In this bed, in this house, in this country, all of which is alien to him. He tolerates me because I am hired help, just doing my job. But he

hates them because they have his captors” (278). Sudha treats that old man as her father and hence looks after him with all dedication. She declares, “...what I could not do for my father perhaps I can do for the old man. Perhaps I can prevent him from dying in an impersonal hospital bed, in a room filled with the fumes of antiseptics and dread”(284). Sudha from the very beginning struggles to retain the autonomy of her ‘self’ and the freedom of passion which have triggered the existential odyssey of her life. She moves from Ashok, Sunil, to Lalit and reveals her inner self “you are the only one I can turn to as a friend. All my life, men have wanted me. It has always been a wrong man or the wrong time, or the wrong reason. And then I never wanted again” (289). Sudha experiences the condition of existential dilemma as she is the victim of cultural alienation, rootlessness, and psychological fracturedness. She intends to create the reality of wholeness by reinventing the metaphor of ‘Home’. Further, she says, “...don’t keep using the word. Have not realized yet that I am homeless. That I have never had a home, only delusion of belonging which the world was quick to squish. And about secrets, they are what make friendship possible. If you know everything about me, you would not want to be my friend. But there is something that friends do not do. One of them is, they do not pressure each other” (240). Finally, Sudha finds herself in third space but the arrival of Ashok allows her to come back to India and she informs Anju, “I am going back to India but not to Calcutta. I must start over without the memories, the whispers. And job I have, taking care of old Mr. Sen who is recovering from a stroke, will allow me to do so. He is a kind man and old enough that I need not to fear him in that way. Dayita likes him also”(349). The discourse, discussion, and debate divulge the complex psychological, cultural, linguistic, social and economic condition of immigrant women. The novel examines the condition of the growth and development of Sudha’s self and subjectivity. The growth of her ‘self’ traverses through her rhizomatic relationship between Ashok, Sunil, Anju, Lalit and the old man. She moves within the quizzical maze of socio-pragmatic realities of her life which do not allow her to attain ultimate and universal maturity of her life. Thus, the novel deals with assimilation, dissimilation, disjunction, multiculturalism, cultural fracturedness, expatriation, isolation, female sensibility, identity, consciousness, myth, history, and politics.

In hindsight, it may clearly be expounded that the literary and creative corpus of Chitra Banerjee Divakaruni traverse through the conduit of the psychological realities of human relationships in a dislocated geographical, social, linguistic, economic and cultural terrain where the characters experience the reality of cultural conflict with dissimilation and the condition of assimilation. Along with these plenitudes, the characters also experience the condition of existential struggle as they strive and strife to realize their self and subjectivity. Thus, the selected novels deal with assimilation, dissimilation, disjunction, multiculturalism, cultural fracturedness, expatriation, isolation, female sensibility, identity, consciousness, myth, history, and politics.

Works Cited

1. Agarwal, Beena. “Bi- Cultural Sensibility: A Motif in Divakaruni’s *The Unknown Errors of our Lives*”, Delhi: Atlantic Publishers, 2009. Print.
2. *Women Writers and Indian Diaspora*. Delhi: Atlantic Publishers, 2012. Print.
3. Agarwal, Malti. *English Literature: Voices of Indian Diaspora*, New Delhi: Atlantic Publishers, 2014. Print.
4. Alexander Meena. “Freedom and Indian Diaspora: An Interview” *The Hindu, Literary Reviews*, 21st December, 1997. Print.
5. Axel, Brain Keith. ‘The Diasporic Imaginary’, *Public Culture*, 14, 2, pp. 411- 28. 2002. Print.

6. Bacon, Michael. *Pragmatism: An Introduction*. Malden: Polity Press, 2012. Print.
7. Baumann, Martin. 'Shangri- La in Exile: Portraying Tibetan Diaspora Studies and Reconsidering Diaspora(s)', *Diaspora*, 6, 3, pp. 377-404. 1997. Print.
8. Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Print.
9. Bhabha, Homi. 'The Third Space', in J. Rutherford (ed.), *Identity: Community, Culture, Difference*. London: Lawrence and Wishart, pp. 207-21. 1990. Print.
10. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge. Age Philip II, Volume II, trans. Sian Reynolds. London: Fontana. 1975. Print.
11. Brazil, Jana Evans and Anita Mannur. *Theorizing Diaspora: A Reader*, V.K. Blackwell, 2003. Print.
12. Chow, Rey. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies*. Bloomington and Indianapolis, IN: Indiana University Press. 1993. Print.
13. Chuh, Kandice. 'Transnationalism and Its Pasts', *Public Culture*, 9, 1, pp. 93-112. 1996. Print.
14. Clogg, Richard. 'The Greek Diaspora: The Historical Context', in R. Clogg (ed.), *The Greek*
15. *Diaspora in the Twentieth Century*. London: Macmillan, pp. 1-23. 1999. Print.
16. Cohen, Robin. *Global Diasporas: An Introduction*. London: University College London Press, 1997. Print.
17. Conner, Walker. 'The Impact of Homelands Upon Diasporas' in G. Sheffer (ed.), *Modern Diasporas in International Politics*. London and Sydney: Croom Helm, pp. 16-45. 1986. Print.
18. Divakaruni, Chitra Banerjee, *Mistress of Spices*, London: Black Swan, 1997. Print.
19. Edward, Brent Hayes. *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*. Cambridge, MA: Harvard University Press. 2003. Print.
20. Esman, Milton J. 'The Chinese Diaspora in Southeast Asia', in G. Sheffer (ed.), *Modern Diasporas in International Politics*. London and Sydney: Croom Helm, pp. 130-63. 1986. Print.
21. Fanon, Franz. *The Wretched of the Earth*, New York: Grove Press, 1968. Print.
22. Freud, Sigmund. *The Interpretation of Dreams*, Trans. And ed. J. Strachey. London: Allen and Unwin. 1971. Print.
23. Ghose, Amitav. 'The Diaspora in Indian Culture', *Public Culture*, 2, 1, pp. 73-8. 1989. Print.
24. Hall, Edward. *Beyond Culture*, Garden City, New York: Anchor Books, 1977. Print.
25. Iyenger, K.R. Srinivasa. *Indian Writing in English*, New Delhi: Sterling Publishers Pvt. Ltd., 1984. Print.
26. Jain, Jasbir. *Writers of Indian Diaspora*, Jaipur: Rawat Publications, 1998. Print.
27. Kaur, Tejinder and N.K. Neb. *Perspectives on Diaspora: Indian Fiction in English*, Jalandhar: Nirman Publications, 2005. Print.
28. Lavie, Smadar and Ted Swedenburg. 'Introduction', in S. Smadar and T. Swedenburg (eds), *Displacement, Diaspora, and Geographies of Identity*. Durham, NC, and London: Duke University Press, pp. 1-25. 1996. Print.
29. Locke, John. *An Essay Concerning Human Understanding*. Ed. Peter Nidditch. Oxford: Oxford University Press, 1975. Print.
30. Lowe, Lisa and David Lloyd. 'Introduction', in L. Lowe and D. Lloyd (eds), *The Politics of Culture in the Shadow of Capital*. Durham, NC: Duke University Press, pp. 1-32. 1997. Print.
31. Mansfield, Nick. *Subjectivity: Theories of the Self from Freud to Haraway*. New York: New York University Press, 2000. Print.
32. Mc, Leod. *Literature of Indian Diaspora*, New Delhi: Sterling Publishers Pvt. Ltd., 2000. Print.

33. Mishra, Vijay. 'The Diasporic Imaginary: Theorising the Indian Diaspora', *Textual Practice*, 10, 3, pp. 421-47. 1996. Print.
34. -----'. '(B)ordering Naipual: Indenture History and Diasporic Poetics' *Diaspora*, 5, 2, pp. 189-237. 1996. Print.
35. -----'. 'Diaspora and the Art of Impossible Mourning', in Makarand Paranjape (ed.), *In Diaspora: Theories, Histories, Texts*. New Delhi: Indialog, pp. 24-47. 2001. Print.
36. -----'. *Bollywood Cinema: Temples of Desire*. London: Routledge. 2002. Print.
37. Mishra, Parmendra Kumar and Veerendra Kumar Mishra. *Novels of Chitra Banerjee Divakaruni: Diasporic Consciousness*. New Delhi: Sarup & Sons, 2021. Print.
38. Mishra, Veerendra Kumar. *Modern Novels and the Poetics of Self: Reading Modernist Bildungsroman*. New Delhi: Authors Press, 2014. Print.
39. -----'. *Modern Criticism on Language and Literature*. New Delhi: Sarup & Sons, 2021. Print.
40. -----'. *Recent Criticism on Language, Literature and Culture*. New Delhi: Sarup & Sons, 2021. Print.
41. Mishra, Sudesh. *Diaspora Criticism*. London: Routledge, 2003. Print.
42. Natraj, Nalini. "Reading Diaspora" *Writers of Indian Diaspora* Ed. Emmanuel S. Nelson Connecticut: Greenwich Press, 1993. Print.
43. Nayar, Pramod K. *Writing Wrongs*. New Delhi: Routledge, 2012. Print.
44. Nikan, N.K. *Some Aspects of Indian Culture*, Shimla Indian Institute of Advance Studies, 1973. Print.
45. Olney, James. *Metaphors of Self: The Meaning of Autobiography*. New York: Princeton University Press, 1972. Print.
46. Paranjape, Makarand. *In Diaspora: Theories, Histories and Texts*. New Delhi: Indialog, 2003. Print.
47. Radhakrishnan, R. *Diasporic Mediations: Between Home and Locations*. Minneapolis, MN, and London: University of Minnesota Press. 1996. Print.
48. Rajan, B. "Identity and Nationality" *Common Wealth Literature* (ed.) London: Heinemann Educational Books, 1985. Print.
49. Safran, William. 'Diasporas in Modern Societies: Myths of Homeland and Return', *Diaspora*, 1, 1, pp. 83-99. 1991. Print.
50. Said, Edward. *Orientalism*. New York: Pantheon Books. 1978. Print.
51. -----'. *Culture and Imperialism*, London: Vintage, 1994. Print.
52. Sapir, Edward. Ed. *Language in Culture and Society: A Reader in Linguistics and Anthropology*. New York: Harper Row, 1964. Print.
53. Sheffer, Gabriel (ed.) *Modern Diasporas in International Politics*. London and Sydney: Croom Helm. 1986. Print.
54. Trivedi, Harish. *Colonial Transactions: English Literature and India*. Calcutta: Papyrus, 2005. Print.
55. Vasani, M.G. *No New Land*. New Delhi: Penguin Books, 1992. Print.
56. Vertovec Steven. 'Three Meaning of "Diaspora", Exemplified among South Asian Religions', *Diaspora*, 6, 3, pp. 277-99. Print. –
57. Visweswaran, Kamala. 'Diaspora by Design: Flexible Citizenship and South Asian in U.S. Racial Formations', *Diaspora*, 6, 1, pp. 5-29. 1997. Print.