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The diasporic identities in the selected literary works of CHITRA BANERJEE, Bharti Kirchner, Jhumpa Lahiri and Monica Ali

Mushtaq Ahmed Kadhim Aldewan

University of Sumer, Iraq

Email: mushtaqaldewan@gmail.com / m.ahmed@uos.edu.iq

Ayat Kadhim Ghanim Al-Saleet

National University of Science and Technology, Iraq

Email: ayat.ghanem@nust.edu.iq

Abstract---The current paper expects to assess chosen books of conspicuous Indian American writers Chitra Banerjee, Bharti Kirchner, Jhumpa Lahiri and Monica Ali in the light of hypothesis and traits of diaspora. Basically diaspora implies deliberate or powerful movement from one's local country to an unfamiliar country with the end goal of home. In the diaspora, individuals from the outsider local area share aggregate ethnic awareness and keep up with solid subjugations with their local land. Diaspora creates some existential issues for workers like sensations of dislodging, social struggle, personality disarray, and so on obviously, the outsiders have the alternative whether to surrender the language, culture, and customs of their local land or keep loving them in the settled land. In any case, by and large, despite the fact that outsiders embrace the way of life and way of life of the settled land, they can't totally leave the roots and upsides of their local land. Most diasporic issues are credited to social struggle. The local culture of the workers conflicts with the way of life of the settled land and creates further issues like recognizable proof, etc. The statements of such encounters by migrant journalists in writing have brought forth „Diaspora Literature“. Both the picked Chitra Banerjee, Bharti Kirchner, Jhumpa Lahiri, and Monica Ali are unmistakable scholars of the Indian Diaspora.

Keywords---diasporic identities, Chitra Banerjee, local culture.

I. Introduction

Diaspora is regularly perceived for certain terms like relocation, oust, transnational, and so forth Researchers have endeavored to separate every single

such term. As indicated by McLeod, movement is a cycle which is affected by the previous relocation of one's guardians or predecessors (207). In movement, the traveler individual or networks don't have solid alliance with their local land, though in diaspora transient networks have solid social relations with their local land. One more relative term „transnational“ is related to globalization and worldwide private enterprise because of movement by Braziel and Mannur in *Guessing Diaspora* (8). The term „exile“ just alludes to powerful takeoff from one's country to another spot. The diaspora is an umbrella term that obliges the entirety of the previously mentioned three terms as it just means deliberate or intense movement from local land to an outsider land. Anyway various undertones this load of terms have, the diasporic individuals have far and more comparative connection with their country. They endeavor to protect their strict and social foundation; obviously, they have the decision to dispose of them too. The experience of having different characters and numerous societies is normal to all diasporic. Essentially, the early travelers may have the longing of getting back, while the craving to return or connection with country disappears among the second and the third ages, which are for the most part fascinated totally with the way of life of country.

II. Research Problem

Etymologically, the term 'Diaspora' is gotten from the Greek expression, 'diasperien' wherein 'dia' signifies 'across' and 'sperien' signifies 'to plant or disperse seeds'. It depends on the Jewish word for the diaspora, 'galut' signifying 'banish' (for example from the Heavenly Land). The term 'diaspora' initially took on its significance by reference to a country that characterized the personality of an ethnic local area. For instance, the Jewish diaspora contains every one of the Jews living in nations outside of Israel; the Chinese diaspora, of all the Chinese living outside of China, etc. In any case, experimental proof shows that the fascination of the country fluctuates with various classes of the diaspora populace. The term diaspora in a real sense implies a vague status of being both a minister and an outcast. Scattering, disappearing from the local area, and takeoff from the social setting are among the primary topical worries of diaspora essayists. Diaspora infers different challenged thoughts and pictures. It tends to be a positive site to develop a character, or, a negative site of a dread of losing that personality. It manages various combinations of societies, dialects, narratives, individuals, places, and times. It doesn't just imply that individuals are scattered in better places however that they additionally assemble in different spots, framing new networks. In such social occasions, another sort of culture and awareness is shaped to add to the excess culture.

New envisioned networks emerge and don't just substitute old ones yet structure another local area which we know today as the 'New Diaspora'. Verifiably, the term incorporates the deficiency of legacy alongside a sure feeling of capacity to extend one's local culture outside the local setting. One could return to the seventies that saw the migration of designing and clinical alumni, later came the IT experts bunching the Silicon Valley and presently one can see the impacts of globalization from the nineties onwards - the decade that saw an unobtrusive change from ostracize to the diaspora, and likewise moved from the legislative issues of outcast to joined personalities and 'interpreted men'. Regardless of

whether we move away from the beginning of the Jewish diaspora, we track down that the South Asians have, throughout the long term, gained a variety - the contracted work, the early transients looking for exchange, experience, or flourishing, and the experts. History reveals to us that these various stages cross-over. Every one of them are diaspora, a large number of them are slaves in a single sense. Furthermore, there is additionally the particularity of political history between any 'host' and 'home' culture. Salman Rushdie's *Nonexistent Countries* (1991) is regularly referred to in the journey for 'home'. It is an issue that is hazardous for practically all migrants: how long would one be able to stay an outsider and not flourish? What is home? Is home a topographical space, a verifiable space, an enthusiastic, tangible space? Home, country, country, and abroad - every single one of them mirrors the change that is going on both in the enthusiastic world and in the socio-political world. A term that is currently being applied to mirror this change is 'hybridity'.

'hybridity shows the concurrent control of similar space by two societies. However there are numerous chances while working abroad, South Asian settlers want to keep up with attaches with the homeland. Actual vicinity to the family just as to the country and a free climate have been accounted for as the main good sentiments. A displaced person who goes through the most common way of leaving the country at last prevails to change in accordance with the unfamiliar land yet consistently yearns for the country. Tracking down one's own character in a banished place is troublesome; the difficulty that exiled people face in taking on the new culture makes them uncertain and powerless. In my proposition, I propose to dissect chosen anecdotal works (books and brief tales) by Bharti Kirchner, Jhumpa Lahiri, and Monica Ali.

I will investigate how these authors depict the injury of movement in their stories and will inspect the way where they entwine recollections with their past and have their characters experience a feeling of double personality, as they do as well as studying.

III. Background

The principal traveler Indian to compose and distribute a book in the English language was Deen Mohammad. Distributed in Ireland in 1794, the book was known as *The Movements of Senior member Mahomet, A Local of Patna in Bengal Through A few Pieces of India While in the Assistance of the Decent East India Organization, Composed without anyone else in a Progression of Letters to a Companion*. He was likewise the principal South Asian to set up a desi food business in Europe - called the 'Hindustanee Café' situated in the opulent Portman Square in the core of London. Mohammad cruised into Ireland's Plug Harbor in 1784 at age 25, and never saw his country again, passing the remainder of his life in the English Isles. From the nineteenth century onwards and until the finish of the English Raj, a significant part of the movement was compulsory as fare of work to different provinces under the arrangement framework. During the segment of India, there was a ton of movement among India and Pakistan of Muslims, Hindus and Sikhs. A comparative relocation occurred in 1971 between Bangladesh, Pakistan, and India. After 1947, the example of relocation normally changed. To look for a superior future and

monetary chances, Indians relocated at first to the UK and later to the USA and Australia. After the 1970s oil blast in the Center East, countless Indians emigrated to the Bay nations. Throughout the long term, movement has occurred due to chronicled, political, and financial reasons including advanced education, better possibilities, and marriage. Vijay Mishra (2007) partitions this far and wide Indian diaspora into two classes – the Old and the New Diaspora. He further investigates that whether 'old' or 'new', they are totally compelled to go through some sort of hyphenation, racialization, rejection, and subalternation as they end up in another culture. Through recorded proof, we see that diaspora writing is situated between societies, among larger part and minority, country and non-country, resident and outsider, unique and cross breed, self and other.

In *The Area of Culture* (1994), Homi Bhabha responds to the inquiry: where is culture found? The central purpose being that it should be disjoined from expected positions. The diaspora's relationship with the country is exceptionally differed and complex. The introductory works by the diaspora essayists were personal and focussed on issues like sentimentality, rootlessness, vagrancy, disengagement and relocation. There are two actions that describe the diasporic essayist; first, the Transient move, for example looking in reverse to the past and anticipating what's to come. This move brings about a temperament of wistfulness combined with the subjects of endurance and social digestion; second, the spatial move which includes a de-territorialization and re-territorialization associated by the excursion. There is a deficiency of region - geological and social - and the increase of another domain. Thus, diaspora fiction manages space, the move among 'home' and 'outside' country, between the 'recognizable' and the 'unusual'. The differentiations and correlations between these two geological social spaces are regular in the diaspora books.

South Asian diaspora composing has an overall setting and incorporates authors of both old and new ages who have left India and settled abroad. A portion of the Most noticeable names from the more established age are Kamala Markandaya, Santha Rama Rau, Bharati Mukherjee, Anita Desai, Salman Rushdie, Vikram Seth, V.S. Naipual, Amitav Ghosh and A.K. Ramanujan. Other diaspora journalists who have headed toward Canada and settled there have a place with the more youthful age. Tilottama Rajan, Uma Parameswaran, Ashish Gupta, Rohinton Mistry, Neil Bissoondath, and M.G. Vassanji, Chitra Bannerjee Divakaruni, Meena Alexander and Jhumpa Lahiri, also are to be referenced in this association. The diaspora authors of today are settled abroad in various nations (viz. U.K., U.S.A., Canada, Australia and the West Indies) in this way have a place with both the more youthful and the more seasoned ages. Their works bring to the front their consciousness of topographical disengagements, social indecision, social and political distance and the shortfall of centrality. Memory and wistfulness interface them with their country and past affiliations in this manner taking care of their creative mind to produce a genuinely new thing 'and bizarre' in their works. Truth be told, the moved South Asian people group has shown a more noteworthy feeling of change, versatility, portability and availability. The circumstance today is that the Indian Diasporas are a notable example of overcoming adversity in the U.K., U.S.A. furthermore, across Europe. The South Asian diaspora local area today is a multicultural, cross breed, and amazing substance, and no longer buys in to the once trademark elements of

diaspora composing like the mission for character, evacuating, and once again establishing, insider and pariah condition, wistfulness, an annoying feeling of blame, and so on. Today, diaspora scholars go to their country for different reasons. For instance, while V.S. Naipaul is in an unending mission for his foundations when he goes to India, Rushdie visits India to mythologize its set of experiences. While Rohinton Mistry visits and returns to India for a sort of revitalization and to re-empower his hurting soul, Bharati Mukherjee's cherished recollections harken her over and over.

No different either way, it is important to understand the significance of the social experience, the bicultural pulls which at last assistance in the rise of another culture. Diaspora works - that have added to giving us the 'hypothesis of energy'-help towards a stylish assessment, arrangement with social builds, and supporting the development of new hybridity. Diasporas likewise have an assortment of starting points and areas. In such manner, memory is integral to a wide range of composing yet to the composition of diaspora, it is significantly more focal. One could problematize 'memory' in exceptionally philosophical terms, as Bharti Kirchner, Jhumpa Lahiri, and Monica Ali investigate in their books and brief tale assortments, and whose works are the subject of this proposed research work. Jhumpa Lahiri (Nilanjana Sudeshna) was brought into the world on July 11, 1967, in London to Bengali guardians. She distributed her presentation brief tale assortment *Mediator of Diseases* in 1999, winning the Pulitzer Prize and the PEN/Hemingway Grant. She followed it up in 2003 with her first novel, *The Namesake* (additionally a film by a similar name), and got back to brief tales with the No. 1 New York Times hit *Not Used to Earth* (2008). Lahiri's 2013 novel, *The Marsh*, was somewhat enlivened by genuine political occasions.

Monica Ali (conceived 20 October 1967) is a Bangladeshi-conceived English author and writer whose Bangladeshi dad and English mother moved to Bolton, Britain when she was three. In 2003, Ali was chosen as one of the "Best of Youthful English Writers" by *Granta* magazine dependent on her unpublished composition; her introduction novel, *Block Path*, was distributed soon thereafter. It was shortlisted for the Man Booker Prize and was adjusted as a 2007 film by a similar name. She has additionally distributed three different books. Bharati Kirchner (conceived 01 June 1940 in Kolkata) is an Indian American writer who - however a designer by calling - played with composing fiction and created *Shiva Moving* (1998), *Sharmila's Book* (1999), *Darjeeling* (2002), and *Cakes* (2003). It is with a feeling of wistfulness that she looks in reverse (to her past in India) and forward to the USA (her embraced country). Swinging between the two universes, her characters don't appear to discover their place either in the place that is known for their introduction to the world or reception. Kirchner has won a few lofty honors and allows and has likewise been respected as a Living Pioneer Asian American Creator.

IV. Review of Literature

A steady worry of Diasporic essayists appears a quest for personality and managing the issues of rootlessness and separation. For example, large numbers of V.S. Naipaul's anecdotal figures remain unhoused, dislodged, evacuated, with no unmistakable spot called 'home'. K. C. Sharma in his book *V.S. Naipaul: An*

Artistic Analysis calls attention to that in conventional terms, Naipaul tests along the limits of fiction and verifiable - specifically, travel composing - and regularly brings forth new ones. Naipaul has expounded widely on various parts of a post-frontier society be that as it may, purposely or accidentally, regardless of whether composing a travelog or a novel, he will in general wind up managing a personality emergency looked by his characters, their feeling of distance and the aches of outcast experienced by them. He in this way resolves the issue of estrangement, outcast and removal in his books.

In the article named "The Path, One step at a time: Practices of Character Development of the Bengali Diaspora in London", Gurupdesch Singh has inspected how diaspora composing causes us to notice a significant part of the post-present day condition in which obligations go across public limits. The prior pioneer thoughts of focus and edge, home and outcast, recognizable and weird are self-destructing. Residents are at this point not the casualties of post-imperialism or a country's parcel. Diaspora composing along these lines opens the entrances of change and expectation concerning social identity. Renuka Singh in her paper 'Indian Diaspora and Imagination' talks about how travelers and their descendants comprise minorities in the nations of their settlement. It is seen that the diaspora local area was to a great extent nostalgic and wistful. The main issue in the exposition, be that as it may, is 'the association between the experience of opportunity in intentional or compulsory outcast and one's innovative overflowing.

Another exposition that enlightens our insight on the moving of the look in analyzing the significance of diaspora is 'Home is the place where your feet are, and may your heart be there as well!' by Uma Parameswaran. In this article, Parameswaran draws out the static quality that wistfulness presents upon the way of life and the way in which self inflicted ghettoization intrudes on the course of acknowledgment of and by the host culture. However, neither disengagement nor assimilation can be totally accomplished. Authors will in general zero in on the torment of segregation and distance, in light of the fact that "our best melodies are those that recount saddest thought". Sudesh Mishra in his article "From Sugar to Masala: Composing by the Indian diaspora" partitions the Indian diaspora into two classifications the old and the new. He expresses, "The differentiation is between, from one viewpoint, the semi-intentional trip of obligated workers to non-metropolitan ranch settlements like Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam and Guyana, generally between the years 1830 and 1971; and other, the late capital or postmodern dispersal of new travelers, all things considered, to flourishing metropolitan communities like Australia, the US, Canada and England". (56)

Robin Cohen proposes that the old diasporic practice of visiting has turned into an element of the new worldwide economy. Diaspora, today, represents the half breed and always changing nature of personalities that are not any more reliant upon homogeneity, virtue, and stable confinement. The idea of diaspora consequently turns into the most ideal method of understanding the present-day world in which the possibility of identity is quickly blurring and the paired course of 'make a trip from' and 'return to' is at this point not valuable and legitimate.

Worldwide media and correspondences assume a fundamental part in the progression of social marvels and the change of diasporic personality.

Bhabha in the part named 'Dissemi Country: Time, Story and the Edges of the Advanced Country' (from *The Location...*) depicts the area as the idea of personality not restricted by topographical cutoff points yet something established paying little mind to the particular area. He questions the possibility of country and patriotism, uncovering its shakiness. He keeps up with that a country is just an authentic development and what existed or exists is just country less. At the end of the day, taking a gander at diaspora writing according to a more extensive point of view, it is seen that such writing has helped in understanding different societies, breaking the obstructions between nations, globalizing, and working with common agreement. Great fiction adorns realities and adds fascinating layers to hold the perusers' consideration and makes individuals mindful of contemporary society. Diaspora composing brings up issues in regards to the meanings of 'home' and 'country'. Writing, as a result of culture, hence turns into the source by which we come to think about the nearby and the worldwide.

V. Research Methodology

The Research approach will incorporate close perusing, deciphering, and looking at/differentiating the essential sources picked for study. Personal and recorded material, remembering books for contemporary social examinations, also will be utilized to build up the social and political environment in which the essayists live and compose. There will be a mental just as socio-social re-translation of the topics and issues featured in progress of Lahiri and Ali. The discoveries will be upheld with basic expositions on the wide space of diaspora, particularly the arising subject of 'new relocation' and its other assorted and developing structures. The objective is to zero in on research that upholds new understandings in the field of Diaspora Studies by exploring the current situation with Diasporas according to provincial narratives, special courses of relocation, changes in the development of social personality, and the introduction of self. For a superior comprehension of Diasporic composing, my examination will likewise be focused on the Indian/South-Asian pundits yet in addition on the English provincial chronicles. The manner by which individuals and their traditions were emotionally recognized and arranged by English colonials characterizes the current diasporic real and social introductions of self. The examination would in this way be founded on basic compositions like arrangements and arrangements, co-decisions and reports, oral accounts, self-stories, life-works regarding the matter of movement, and so forth. Along these lines, the methodology will be interdisciplinary managing socio-social and authentic subjects.

VI. Conclusion

An investigation of the assortment of quandaries of the worker local area as reflected in progress of essayists shows that serious issues of a settler happen because of social clash. Their dislodging from known culture to obscure culture makes issues of change. Indians have been moving to different pieces of the world from old occasions and the pioneer time frame has seen mass constrained relocation of Indian individuals to a few English states across the world. The

issues of the people who had to relocate were intense contrasted with the intentional movement of present days. The diasporic situations start for End 152 foreigners before long their acknowledgment of their detachment from their country. They long for their local nation and stick to local culture to keep alive their local soul. Head servant states, "The relationship with country doesn't end with the flight of the underlying gathering. In addition to the fact that it continues, it might take different structures all the while, from actual return, to passionate connection as communicated masterfully, to the reevaluation of country societies in diaspora" (205). The current progression of the Indian foreigner local area has left an imprint in settled land by acquiring name and abundance, yet they go through a psycho-social predicament that emerges because of a conflict of societies. Thus, the generational hole, abusive behavior at home, loss of qualities, divorces, and so on have been expanding. The advanced Indian migrants can't escape from social clash in the outsider land. This contention is sufficiently able to create further issues of estrangement, character emergency, and pressure among east and west among the settler local area.

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