

**CRISIS OF IDENTITY: A STUDY OF ANITA DESAI AND  
DIVAKARUNI'S NOVELS****DR. KALPNA VIJAY**Head of the Department,  
English and Humanities,  
JECRC, Jaipur INDIA**ABSTRACT**

*The Indian immigrants to the other countries suffer a crisis for their physical, psychological as well as cultural identities. Their occasional visits to their homeland put a question into their minds about their identity which should be based upon their rootedness in their homeland or they should associate it with identity earned in the acquired land. The prospect of high career and modern living often makes these Indian immigrants continue live in dual societies and inhabit multiple homes, roles, languages and identities.*

**Introduction**

James Clifford in his essay *Varieties of Indigenous Experience: Diasporas, Homelands, Sovereignties* searches for new horizons for the immigrants' diasporic life. The diasporic people have their native identities which progresses further by their experiences in the other countries. He says the diaspora interact with the people of the native country through indigenous experiences and attain some identification. He asserts that the language of the diaspora cannot simplify the issue of their relationship with the native people. He further says that lived affiliations can be visualize "when diasporic displacements, memories, networks, and reidentifications are recognized as integral to tribal, aboriginal, native survival and dynamism."(201)

Clifford argues that diaspora do not claim strong identities which, "are understood as aspects of an uneven, continuum"(215) he thinks the diasporic people should remain tied up with their local identity with its cultural and racial essence instead of migrating between their two positions, "An adequate realism needs to grasp specific interactions of diasporic-cosmopolitan and autochthonous- nationalist experiences- ongoing historical dialogues and tensions performed under the contested sign of "indigeneity".(215) In his opinion the diaspora exercise both, "nationalist and antinationalist" experience. For indigenous experience he says, "Diasporic ruptures and connections- lost homelands, partial returns, relational identities, and world- spanning networks- are fundamental components of indigenous experience today."(217)

**DR. KALPNA VIJAY**

1P a g e



Bhabha speaks of the immigrants in *Nation and Narration* that they are the marks of a shifting boundary of a modern nation. Bhabha says this shifting produces doubleness in the writings of the post colonial writers' work. He states that it is, "through this process of splitting that the conceptual ambivalence of the modern society becomes the site of *writing the nation*." Anita Desai's *Bye-Bye Blackbird* depicts the immigrant experiences of Indians who migrate from their homeland to England, the country which formerly ruled India. She examines the impact of the colonial consciousness not only in the minds of the immigrants but also in the attitude of the people of the host country. The dominance of the ruling country hovers so hard upon the people of the once dominated country that they consider the Westerners as superior to them in every respect.

They step out of their homeland to explore their future prospects which they hope to come out as bright in the host country. Desai's mixed parentage provides her this double perspective in the handling of the theme of diaspora in the novel about the Indian immigrants to the West and also about the migrants in India. Her living in India, UK and US helps her to explore the condition of diaspora in an effective way. As Latha Rengachari states that the diaspora woman writers express their expatriate experiences while dealing with the issue of identity. She says, "They use the auto-biography to an identity grounded in these diverse experiences of expatriation and self-definition."(14) The same Desai says in an interview with Atma Ram, "*Bye-Bye Blackbird* is the closest of all my books of actuality-practically everything in it is drawn directly from my experience of living with Indian immigrants in London." (40)

Hall in a report in *The Observer*, talks about the ethnic minority people in Britain claim their belonging and identity themselves as Black-British or British-Asian. Hall argues that accepting their belongingness would mean to equate them with the native Britishers making Britain a, "multi-ethnic mono-cultural society." Hall says the immigrants cannot feel themselves the way the Britishers do, they may support the functioning but cannot be hailed as the 'British'. They would be considered as hyphenated identities as 'Black-British' or 'British-Asian'.

The narrative focuses on the problem of identity that Dev, Adit and Sarah constantly face to invent in England. Both Dev and Adit are portrayed as having constricting perspective for their acceptance and being accepted in the English environment. But somehow, both take up entirely opposite turn in the end and react unexpectedly in the due course of the novel.

Dev, in the beginning of the novel is unable to adjust and enjoy life in London. He seems to be unable to acclimatize in the new surroundings. Dev in his dissatisfaction with his life and the British culture represents the other Indian immigrants who are not happy with their life in England. The first morning in London, when he, "pulled out his watch from under his pillow he was disgusted to find it was barely five O' clock. He wondered if it had died in the night

of inability to acclimatize itself.”(5) Desai brings out the dilemma of the expatriates who experience a cultural shock in a foreign country. Dev is amazed to see, “super-markets with their pyramids of frozen food packets, delicateness with their continental fruits and wines and cheeses, the clothes shops with their waxy, surprised-eyed models in windows starred with gloves and lace handkerchiefs...” (14)

Dev feels cheated to have come all the way to London for a proper education but where he experiences insults and develops a feeling of unwanted by the natives. Dev grows self-conscious due to the difference between expectation and reality and gets disturbed. He dislikes the way Adit has assimilated in the ways of England. He calls him a “boot-licking toady” and a “spineless lover” (19)

Dev struggles for his identity not finding any similarity between the Indian and the English way of living. He is surprised at the way the English people live silently, “If this were India...I would by now know all my neighbours even if I had never spoken to them I’d know their taste in music by the sound of their radios...” (56) He finds it surprising to find English people prefer to live hidden unlike Indians. He is amused by the silent and a sort of invisible living of the British which would happen nowhere in India.

Dev dreams of the Indian immigrants turning the tables and take up the English markets as once the English people had done. He wishes, “Let them take over the city, to begin with-let them move into Cheapside and Leaden hall and Cornhill...Then let them spread over the country- the Sikhs with their turbans and swords and the Sindhis with their gold bars and bangles.”(61) Jayaram explains this state of Dev as the fact that having adopted a foreign country, the migrated people, “find in their culture a defence mechanism against a sense of insecurity in alien settings.”(49) Dev dreams of India taking over England. He longs to see temples, mosques and gurudwaras be built in England and the British Railways be abolished. He likes the yogis and gurus to take up the British public schools, an England where, ‘No one shall cook stews any more, or bangers and mash. Let us find them on chilli, pickles, tandoori chicken and rassum. Let all British women take to the graceful sari and all the British men to the noble dhoti...’ (62) Dev’s thoughts reveal his repressed desire to rule and to acquire a superior status as the British had once ruled Indians.

Dev’s hopelessness in finding a proper job for himself, he feels, is due to his Indian background. The interviewers reject him for being an Indian and not a Christian, “We simply must have a catholic, or at least a High-church man. It’s public relations...I’m afraid it wouldn’t do to have a Hindu gentleman in this job.”(108) Dev struggles hard for his existence in the foreign country. His failure in becoming a salesman selling body soaps and perfumes all result in his hopelessness and dejection.

Lois Tyson explains this double consciousness and unhomeliness as a result of displacement that marks the identity of the postcolonial diaspora. He says, “Double consciousness or unstable sense of the self is the result of forced migration colonialism frequently caused...to be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee...” (421) Dev finds it difficult to cope up with the silence and emptiness of London. The grey houses and blocks of flats, streets and sequences have nothing in common with India. The house and the house-keepers, all appear to him dead and un-lived. He is critical of, “the English habit of keeping all the doors and windows tightly shut.”(63) The inability to reconcile with his Indian identity puts him into dilemma whether to reconsider his idea of obtaining education in London school of Economics or go back to India.

Desai brings out the conflict in Dev’s mind which fluctuates between the exciting and beautiful looking life of an alien and the dull and stale life of a native Indian. But he prefers to return to his homeland, “however abject or dull, where he has at least, a place in the sun, security, status and freedom” (86) instead of leading the life of an unwanted immigrant in England.

The transformation in Dev takes place during his stay in Hampshire where he spends his time on the banks of a stream, watching the water and listening to the cows munch mouths full of grass, ‘at that moment England had ceased to be an aggressor who tried to enmesh, subjugate and victimize him with weapons of the empire.’(223). Similarly, his meeting with the amiable servant girl in Hampshire helps him build up self-confidence and discover the possibilities of survival there. Dev again changes his mind and determines, ‘to seek, discover and win the England of his dreams and reading, the England he had quickly seen was the most poetic, the most innocent and enduring of England, in a secret campaign’(168). Stuart Hall speaks of unfixed identity and claims that identity makings are “never singular but multiple, constructed across different, often intersecting and antagonistic, discourses, practices and positions” (4)

The experiences during Dev’s short stay at Hampshire fill him with the zeal to enjoy his freedom and privacy in the alien country. He grows so confident and self-determined that he bids goodbye to Adit and Sarah as they depart to India. Dev resolves to stay in England. He no longer sees at England as, ‘a once-conquered race, or an apprehensive and short-sighted visitor, but of someone before whom vistas of love, success and joy had opened.’(229) Finally, Dev accepts his fate in England and murmurs a prayer for himself and for his friend Adit and his wife as a parting salute,

“Make my bed and light the light.

I’ll arrive late tonight,

Blackbird, bye-bye” (230)

The transformation in Dev supports Bhabha's claim that the colonial is neither "the colonialist Self nor the colonized Other but the disturbing distance in-between that constitutes the figure of colonial otherness" (45). Bhabha's theory of in-between borderlines challenges the traditional concept of "place". Dev thus turns his sense of alienation into a changed perspective to feel at home in any place.

Adit in contrast to Dev is presented as a romantic admirer of England during the first years of his arrival in England. Perhaps he does it to enjoy his life uninterrupted by the few drawbacks in the English system. Adit's admiration of England supports Benedict Anderson's views in *Imagined communities* that, "nations come into being when diverse people imagine a sense of shared community." ( -- 31-- ) In order to justify his partiality for the British, he rates the western way of living high over the Indian ways. Whenever he is slightly affected or infuriated by the behaviour of the British, he compares the quality life led by the people of both the countries and settles his nerves again. Like a colonized Indian he is fettered by his admiration for England. Regarding the life in India he recollects, "the laziness of the clerks and the unpunctuality of the buses and trains and the beggars and the flies and the stench- and the boredom...(49) . Then he feels attracted to England where he enjoys," the nice warm pubs and picks up a glass of Guinness and eye the girls and be happy again."(49) He amuses himself by considering himself as half-English and wishes to prove to the English people his ability as an Indian gentleman, "dazzling everyone with my oriental wit and fluency."(154) Bhabha points out that, "the hybridity of the colonised and the diasporic is not a case of comfortable multicultural pluralism or gradual synthesis, but is marked by asymmetry, the edgy coexistence of incommensurable experiences and the unpredictable incursion of the uncanny."(161) Adit cannot sustain his admiration for the host country for long and starts longing for his homeland.

During his stay at Mrs Rosecommons, Adit comes across many bitter experiences that are enough to show him his place in the country. In "DissemiNation" Bhabha argues that different people, the colonized, women, the migrants and the immigrants occupy the margin. He argues that the difference between the native people and those at the margin refuses harmony between them. He suggests that the nations are born of the peoples sharing an imagined community. (DissemiNation. 315) In spite of Adit's concern for Sarah's mother as his own mother, he cannot escape feeling insulted by her. He is made realize by her that he is an oriental and would never be admired by the whites. Mrs Rosecommons' hatred for his being an Indian husband for her daughter serves as the background for her maltreatment. Adit is hurt the way she shows her reluctance to cook a proper dinner that she has planned to offer. He feels depressed of, "Mrs Rosecommons's sniffs and barks," (176) Parallel to this he is also hurt by Dev's scoffing at his ways of life and his ideals.

On the matter of Bella's husband picking up a stone for their nameplate, Adit cannot stand Bella shouting at the group of his immigrant friends, "it is all very well to laugh, you are

Indians, you're foreigners, you've got to be that careful, you do, what's joke to you would have looked liked a dirty Asian's cheek to the bobbies..."(182) Adit has adjusted a lot to merge his self with that of the English expectations but such rebuffs and scorns shatter his patience and he cannot help shouting, "Why does everything have to come to this that we're Indians and you're English and we're living in your country and therefore we've all got to behave in a special way, different from normal people?"(183)

Desai brings out the frustration in Adit for being labelled as an Indian immigrant. Bob Hodge says that the diasporic people carry an opposition, "between a state of alienation and a desire to return...a conjunction of past and present: the exotic and every day, in a radically destabilized form."(389) Hodge explains this crisis in Adit is due to his dislocation from the native country and his desire to be accepted in the host country which only culminated into the fact that his identity there would be no more but that of an alien only. He feels detached from England and resolves to escape from there. His make-belief of being half-English breaks down when he realizes that his identity is no more than that of an alien in England. He says, "Our lives here, they have so unreal, don't you feel it? Little India in London...I've got to go home and start living a real life."(198)

Adit continues to search for his identity and a place of his own in the world. He gets hopeless because of his placelessness and inability to create a fixed identity. He comes in terms with Bhabha's theory that identity is not stable but created in the process making just like the assertion of the postcolonial discourse. Bhabha conceptualizes, "...To be unhomed is not be homeless, nor can the "unhomely" be easily accommodated in the familiar division of social life into private and the public spheres...In the stirrings of the unhomely, another world becomes visible. It has less to do with forcible eviction and more to do with the uncanny literary and social effects of enforced social accommodation, or historical migrations and cultural relocations. The home does not remain the domain of domestic life, nor does the world simply become its social or historical counterpart. The unhomely is the shock of recognition of the world-in-the-home, the home-in-the-world. ("The world and the home" 141)

Both Dev and Adit come across so many thought provoking situations where they undergo self analysis and rediscover themselves. Jain discusses this technique of Desai of offering two unlikely situations as, "Desai uses fantasy not only for creating an alternative reality but also for contrasting the two or more visions of reality projected in a particular work of fiction."(Jain, 1992.227)

The parameters of the search for identity are none different for Sarah. She possesses her English identity and marries an Indian having not the slightest idea in her mind to shift to India soon after she learns about her pregnancy. Sarah has not fully connected herself with any of the two identities. She does not like the English people's reserved and unpublicised

kind of life they lead in reserve. Whereas her romanticism for India and all the aspects related to it fascinate her towards Adit's country.

Still Sarah is not clear in her mind about her choice and decision of marrying Adit. She admires her English landlady Emma and finds in her a dependable companion. At the same time she gets reserved with one and all discussing her Indian husband or talking over her letters from India sent by Adit's family. Sarah in spite of her liking for Adit at her personal level seems not so confident over having an Indian Husband, 'to make claims to a life, an identity that she did not herself feel to be her own.'(37)

Sarah struggles the biggest conflict in her life when she has to choose any one of the choices whether to go with Adit to India and settle there rearing her child with yet another dual identity or continue her life in England enjoying her promoted position in the office and providing her child his English identity. She is afflicted by the racial consciousness about India which creates a sense of fear and hesitation to come to a decision. She feels, "...fading, fading like a creature in Alice in Wonderland, in a dream world that bordered on nightmare..." (226) Considering her situation she decides to relegate her identity and go along with her husband. Pathak explains Sarah's position as she "represents, in a sense, all immigrant wives who have their own problems of adjustment when placed in the contexts of cultures at loggerheads." (32) She knows leaving England would mean to bid her English self which her mother is pressurising her not to opt. It would also mean to abandon her child from his English identity and all the English things he has to forgo. Sarah finally resolves to adopt her new identity convincing her family and childhood friends that she wants, "to fill her life a new, with what her husband brought her."(205-6)

This transnational diaspora try to enliven the Indian culture in their home to sustain their Indian identity. They go through multilayered process of creating little India for the feel of their Indianness. As far as they make friends with their community members, they are away from the question of identity. But when they interact with the native people in form of colleagues or neighbours, their racial identity is questioned as privileged minorities and they are haunted by the sense 'who they are'. R. Radhakrishnan says, "During the initial phase, immigrants suppress ethnicity in the name of pragmatism and opportunism. To be successful in the New World, they must actively assimilate and, therefore, hide their distinct ethnicity."(121)

Radhakrishnan distinguishes among generations of Indian immigrants. The first generation remains emotionally invested in India (125), and actively seek Indianness within the bounds permissible for minority ethnic communities (125). Talking about the American settlers, he brings out the psychological conflict of the immigrants when their foreign-born-children pose question before them if they are Indians or Americans. The immigrants struggle between their two selves and cannot make out which is the real self and which the other. Radhakrishnan

feels that the impact of displacement is that they lead, “a double life, the ethnic private life and the “American” public life, with very little mediation between the two.” (122) He finds that the diasporic people carry a history with them which, “taught us that identities, selves, traditions, and natures do change with travel and that we can achieve such changes in identity intentionally.” (126)

Postcolonial discourse, like other minority discourses, is mainly about the location of culture. This newly emergent literary study describes an on-going process of identity loss and identity recovery for non-Westerners. In the domain of postcolonial literature, different ethnic groups, based on their different original cultural heritages, have their ethnic, cultural, and historical specificities ; hence, the condition of the dislocated and dispossessed is especially poignant and complicated because they cannot find a “home” of their own. Andrew Gurr argues that “deracination, exile and alienation in varying forms are the conditions of existence for the modern writer the world over. The basic response to such conditions is a search for identity, the quest for a home, through self-discovery or self-realization” (14).

Edward Said in his article, *The Public Role of Writers and Intellectuals* says, “ the writer plays an integral role in “testifying to a country’s or a region’s experience, thereby giving that experience a public identity forever inscribed in the global discursive agenda” (27). The many immigrant experiences shared in the novel *The Mistress of Spices* are affected by Chitra Banerjee Divakaruni’s interaction with the immigrant women’s centre MAITRI run by her helping the battered women. Divakaruni has been presenting the complex, fragmenting experiences of the Indian diaspora in her fiction. In *The Mistress of Spices* she brings out the intricate and multifaceted identity issues faced by immigrant with special reference to the Indian women. The main protagonist Tilo as well as the other characters seems to struggle for their individual and collective identities. Inderpal Grewal points out in her book *Transnational America*, that some upper-caste South Asian migrants who were “born just before or after Indian independence, a generation wrestling with the legacy of colonialism and the problems of decolonization” (40) migrated to the United states and produced such work of art that projected their diasporic experiences.

Most of Divakaruni’s characters in her novels are shown to have migrated from India to the bay area of California as she herself has done. Tilo’s migration to Oakland, California stands for change and struggle for identity. Through her character Divakaruni exhibits the complexity of the problem of identity crisis that the Indian immigrants undergo in an alien country. Regarding the issue of cultural identity as the base in the postcolonial literature Homi Bhabha says in *The Location of culture*, “From the margins of modernity, at the insurmountable extremes of storytelling, we encounter the question of cultural difference as the perplexity of living and writing” (161). Tilo, the mistress of spices, has to adopt many disguises and keep on changing names from Nayan Tara to Bhagyavati to Tilottama and



finally to Maya. It reveals the multiple identities she is caught among and struggling for her true identity.

In her childhood Tilo as Nayan Tara has suffered loneliness and a sorrowful life. She acquired a little recognition when she was chosen by the First mother to render her services to the spices. Still her life was devoid of excitement. She was only trained in the ancient craft of spices and initiation in the rite of fire. The powerful and immortal Tilo travelled across time and space and established herself in Oakland, California as the healer prescribing spices as the remedies for her clients. Like Tilo, these clients are immigrants who struggle to make their way in a new world. The spices are symbolic of victory in this struggle, for they have magical powers that can help troubled immigrants with the challenges of their new, American lives.

Tilo's commitment to her job comes in her way to live her life the way she likes to. She longs to grow young and beautiful and straddle in the outside world. But her ties to her service forbid her to think for herself. Thus Tilo becomes torn between the old world and the desired world. The presentation of internal conflict of Tilo can be seen in Sandra Ponzanesi's book *Paradoxes of Postcolonial Culture: Contemporary Women Writers of the Indian and Afro-Italian Diaspora*. She states about the diasporic women writers that their "very quality of dispossession – a kind of haunting by otherness – is migrant literature's greatest strength" (11). Further she adds that because of the "separation from tradition and obligations, [immigration] is not a process devoid of pain and alienation" (12). Tilo takes a bold step to step out of her enclosed world unable to resist her urge to venture the new world. This is her first step to reinvent her identity irrespective of the spices' warnings. Tilo resolves not to confine herself to the spice store that prohibits her to explore her own contentment. She promises to herself, "I must step onto the forbidden concrete floor of America, leaving behind the store as I am supposed to do." (13)

Tilo lays a personal touch to her relationship with her clients and ventures out to share their feelings and anxieties. This is not easy for Tilo, as the spices remind her repeatedly that she is disregarding the rules. Once boldly entering the outer world, Tilo helps the other Indian immigrants who had been her customers whom she could not help in the other way but through the spices only. She breaks her shell and reaches Geeta's office to solve the conflict in her family. She convinces her about her family's agreement to let her marry of her own choice. Tilo helps Haroun by nursing him after he had been the victim of the robbers. Violating the rules of spices, she helps him regain his health so he could marry Hameeda, the sister of his neighbour. Tilo helps another lonely Indian immigrant woman Lalita who is tortured by her husband by offering not the spices but a newspaper clipping telling the address of an emergency shelter for women. Encouraging Lalita not to surrender herself against her fate, Tilo is gaining self- confidence to search for her own happiness.

Margaret Abraham in her article, “Model Minority and Martial Violence” discusses many aspects of the immigrant experience, and stresses that “ethnicity, gender, class, race, and citizenship are all important aspects of the construction of self and community for South Asian immigrants in the United States” (198). The diasporic women feel themselves as caught into the multiple cultures. They are members of their ethnic group, as well as new members of the overarching culture of a host country. Tilo tries to make a balance between the two. She dwindle between America and India, her longing for the new world and the duties of the old world. Tilo’s attraction towards Raven lures her to transform into a young woman. She does not wish to forgo the pleasures of life with her lover Raven, a native American who has filled her life with new emotions, joy and laughter. Both Tilo and Raven are torn between their past with their cultural identity and their existence in a new world with its American identity. Together they could combat their survival dangers in America.

Raven represents America, the new exciting world. He is fascinated by Tilo’s mystical powers and her Indianness. While Tilo’s spice shop stands for the old world, of duties and strict traditions. She has lived a restricted and duty-bound life long before her migration from India. She is excited to enjoy the freedom in the modern America, “How I love the aisles and aisles of things folded hung high...Aloe vera lotions...silverplatters, fishingrods and chiffon nighties... I am drunk with it” (399). Tilo’s growing fascination is objected strongly by the spices restricting her to immerse in the American culture. The Old One threatens her to withdraw all the powers from her, “When you begin to weave your desire into your vision, the true seeing is taken from you. You grow confused, and the spices no longer obey you” (411).

Regarding the writings of the postcolonial women writers, Trinh Minh-ha writes in her article *Not You/Like You: Postcolonial Women and the Interlocking Questions of Identity and Difference* “An insider can speak with authority about her own culture, and she’s referred to as the source of authority in this manner” (417). Minh-ha explains Tilo’s search for her identity as, “The search for an identity is... usually a search for that lost, pure, true, real, genuine, original, authentic self, often situated within a process of elimination of all that is considered other, superfluous, fake, corrupted, or Westernized” (415). Tilo is trapped between her responsibility as the mistress of spices and her inner desire for a male companion. She wants to follow her duty but at the same time she does not want to lose Raven’s love.

Their cross – cultural ties make them free to talk about their selves and their differences. Tilo, for quite some time had been hiding her true self as an aged woman bound to do the duty towards the spices. Similarly, Raven too, had been hesitant to reveal that he has grown up considering himself as a native American but his mother has hidden something from him about his father’s true identity. Both of them are honest enough to reveal their true identities to each other. Tilo could not resist her desire to follow Raven’s ways, “To think that

Raven too holds a legacy of power. To wonder why then has he come to me. And to hope. Ah, my American, perhaps at last I have found someone with whom I can share how it is to live the Mistress life, that beautiful, terrible burden.”(216) Tilo breaks away all her ties with spices to forge into a transformed world asking Raven to give her a new name, “My Tilo life is over, and with it that way of calling myself...One that spans my land and yours, India and America, for I belong to both now. Is there such a name?” (337) Raven names her Maya which means, “illusion, spell, enchantment, the power that keeps this imperfect world going day after day.”(338) Tilo’s decision to change her name represents the complexity of her identity as Deepika Bahri says in *Always Becoming: Narratives of Nation and Self in Bharati Mukherjee's Jasmine*." with reference to another Indian immigrant writer Bharti Mukherjee’s novel *Jasmine*, “her sense that as a woman and an immigrant, her identity is constantly in negotiation” (149) Tilo’s mixed Indian and American identity can be taken as “a transnational hybridized identity” (Bahri 152). Tilo travels a long course of self development to come out of her lonely and dissatisfied kind of life. Her multiple identities are merged together retaining her Indian entity as Maya and exploring America with raven at the same time. Finally she transcends all limitations and hurdles and succeeds in finding one’s own self.

## REFERENCES

1. Clifford, James. “Varieties of Indigenous Experience: Diasporas, Homelands, Sovereignty”. *Indigenous Experience Today* (ed.) Marisol de la Cadena, Orin Starn, Berg: New York 2007(201, 215, 217)
2. Bhabha, Homi, *DissemiNation ‘Time, Narrative and Margins of the Modern Nation’ in Nation and Narration* (Routledge, London)1994 (297)
3. Rengachari, Latha, “Debating Expatriate Woman’s Writing.” *The Diasporic Imagination: Asian American Writing: Vol 3 Theory, Poetry and the Performing arts*. Somdatta Mandal. Ed. New Delhi: Prestige Books.2000.14
4. Desai, Anita, *Bye Bye Blackbird* (1971: Delhi: Orient Paperbacks/Vision Books, 1985).(4,5, 14, 19, 37, 49, 54, 56, 6, 62, 63, 86, 108,168, 176, 182, 183, 198, 205, 206, 223, 226, 229, 230)
5. Ram, Atma. *Interviews with Indo-English Writers* (Calcutta: 1983. 31)
6. Hall, Stuart. “A Question of Identity (II)”, *The Observer*.(15 Oct 2000 01.11 BST)
7. Jayaram. N Ed & intro. “Introduction: The study of Indian Diaspora.” *The Indian Diaspora: Dynamics of Migration*. New Delhi: sage Publications.2004. (49)
8. Tyson, Lois, “Postcolonial Criticism.” *Critical theory today: A User Friendly Guide*.2nd ed. New York: Routledge, 2006.(421)
9. Bhabha, “Culture’s In-Between.” *Questions of Cultural Identity*. Ed. Stuart Hall and Paul Du Gay. London: SAGE, 1996. (45)

10. Hall, Stuart "Who Needs 'Identity'?" *Questions of Cultural Identity*. Ed. Stuart Hall and Paul du Gay. London: SAGE, 1996. 1-17.
11. Bhabha, Homi, Dissemination 'Time, Narrative and Margins of the Modern Nation' in *The Location of Culture* (Routledge, London)1994.(45)
12. Anderson, Benedict. *Imagined Communities*. Verso. London. 1983.
13. Bhabha, Homi, Dissemination 'Time, Narrative and Margins of the Modern Nation' in *The Location of Culture* (Routledge, London)1994.(-161-)
14. Bhabha, Homi, Dissemination. (315)
15. Hodge, Bob, "The Atlantis Project: Necrophilia and Touristic Truth," *Meanjin* , 49(3), 1990, pp.(389)-401.
16. Pathak, R.S. "The Alienated Self in the Novels of Anita Desai". *The Fiction of Anita Desai* ed., R. K. Dhawan( New Delhi : Bahri Publications) 1989.(32)
17. Radhakrishnan, R. .Ethnicity in an Age of Diaspora. *In Theorizing Diaspora*, ed.Jana Evans Braziel and Anita Mannur, Malden, MA: Blackwell, 2006.(121, 122, 125, 126)
18. Gurr, Andrew. *Writers in Exile: The Identity of Home in Modern Literature*. Sussex: The Harvester Press, The Netherlands.1981. (14)
19. Said, Edward. "The Public Role of Writers and Intellectuals"27
20. Grewal, Inderpal. " *Transnational America: Feminisms, Diasporas, Neoliberalisms*".Duke Univ Press 2005.(40)
21. Bhabha.k. Homi.*The Location of Culture*. London and New York: Routledge, 1994.(161)
22. Ponzanesi,Sandra. *Paradoxes of Postcolonial Culture: Contemporary Women Writers of the Indian and Afro-Italian Diaspora*. State Univ of New York Press, Albany, US.2004.(11, 12)
23. Abraham, Margaret. " *Model Minority and Marital Violence*" *Cultural Psychology of Immigrants*.Ed. Mahalingam, Ramaswami. Routledge. US.2006.(198)
24. Minh-ha, Trinh. " *Not You/Like You: Postcolonial Women and the Interlocking Questions of Identity and Difference*"415, 417
25. Divkaruni, Chitra Banerjee. *The Mistress of Spices*.(216, 337, 338)
26. Bahri, Deepika. " *Always Becoming: Narratives of Nation and Self in Bharati Mukherjee's Jasmine*." *Women, America, and Movement: Narratives of Relocation*. Ed. Susan L. Roberson. Univ of Missouri, US. 1998 (149, 152)