

**Diasporic Identity of Assimilation and Assertion of the Female Protagonist in the Novels of  
Bharati Mukherjee**

**G. Sankar**

*Ph.D Research Scholar in English, National College (Autonomous), Tiruchirappalli &  
Assistant Professor of English, PSG College of Technology, Coimbatore, (T.N.) India*

**R. Soundararajan**

*Associate Professor, Department of English, National College (Autonomous),  
Tiruchirappalli, (T.N.) India*

**Abstract**

This paper attempts to show the identity of Assimilation and Assertion of the female protagonist in Bharati Mukherjee's *The Tiger's Daughter* (1971), *wife* (1975), *Jasmine* (1989) and *Miss New India* (2011). Bharati Mukherjee is making a statement about her own experiences and observations on the issues faced as a woman in traditional Indian and foreign country by the medium of her female characters. The main purpose of this study is to focus on Identities of Assimilation and Assertion of the female characters Tara, Dimple Dasgupta, Jase and Anjali Bose. This study analyzes: how the women protagonist are psychologically suppressed in the male dominated society. While the male characters of her novels have received, more or less, enough attention the female characters seem to be marginalized by the critics who have discussed the female characters more in terms of their relation to the story's male characters and analyzing the facets of oppression like sexuality, motherhood, mothering, and domestic labour. This is while women are abusively exploited and ignored by the men whose impulsive decisions and miscalculated actions bring ruin to both family and society. Ironically, while the patriarchal system aims to metamorphose women's identity, destroy their ego, and affect their confidence and independence, women are clever enough to put emphasis on education as one extremely important sub-strategy to indoctrinate and educate the next generation's male members against patriarchy and patriarchal conduct. And it also discusses the number of questions related to trauma survivor and quest for Identity of the female characters who struggle to come out of the Attitude of Assimilation and Assertion.

**Key Words:** Migration; Displacement; Assertion; Assimilation; Identity crisis; patriarchy.

**Introduction**

The Migration is not a recent phenomenon rather it is one of the survival strategies adopted since the dawn of human civilization. Migration is the most important

and natural phenomena which is leading to human progress and development. The global movement of individuals, ideas, technology, and culture, has significantly affected by the everyday interactions among people. So that The complex interplay of

local and global conditions, including the lobby groups, socio-economic and political conditions of the country, levels of development, technological progress and other institutional development, such as financial, educational, social, etc., it have also been influenced the migration and diaspora policy formation of the host as well as source country. Today, the migration and diaspora communities are seen as a critical component of the development process of a country.

In this context, Mark Shackleton (2008) has stated that in his *Diasporic Literature and Theory --Where Now?*, The theoretical innovations of Edward Said, Homi Bhabha, Gayatri Spivak, Stuart Hall, Paul Gilroy, James Clifford and others have in recent years vitalized postcolonial and diaspora studies, challenging ways in which we understand 'culture' and developing new ways of thinking beyond the confines of the nation state (Shackleton 133-134). Hence The notion of diaspora in particular has been productive in its attention to the real-life movement of peoples throughout the world, whether these migrations have been through choice or compulsion. Perhaps of even greater significance to postcolonial theory has consideration been the epistemological implications of the term – Diaspora as theory.

However, Literature of Diaspora occupies a significant position between cultures and countries. It generates the theory and defines the positions as it constructs of new identities which negotiate boundaries and confines, relate to different temporal and spatial metaphors. In a diasporic condition, cultures go across the boundaries, which

transgress lines and take root after multiple dislocations, even the transplanted subjects feel nostalgia, or experience amnesia amid contestation and disavowal under specific conditions. Such migration has resulted in most cases politically and socially mobilizing category of nationalism in a diasporic space.

In addition, The word 'Diaspora', derived from the Greek word 'Diaspeiro', literally means scattering or dispersion of people from their homeland. Diasporic writing has receiving been increasing the academic and disciplinary recognition. It has emerged as a distinct literacy genre. Even though the large number of people have migrated from India to various alien lands under "forced exiles" or 'self-imposed exiles' some of them have made a mark in the field of writing. These immigrants are reflecting, on one hand, their attachment to their motherland and on the other hand, their feeling of alienation and rootlessness.

Eventually, As the Cultural theorists Arjun Appadurai (2007) and Anthony Smith (2007) have pointed out: "Large communication network erode national boundaries even as they acquire transitional characters" (Arjun Appadurai 1-24; Smith 171-93). Although Diasporic writings also known as 'expatriate writings' give voice to the traumatic experiences of the writers when they are on the rack owing to the clash of two cultures or the racial discrimination they undergo. Immigration proves a pleasant experience only to a few immigrants who succeed in assimilating themselves with new geographical, cultural, social and psychological environment. They often find themselves sandwiched between two

cultures. Hence the feelings of nostalgia, a sense of loss and anxiety to reinvent home obsess them, consciously or unconsciously. They all voice the anguish of the people, living far away from their native land and being discriminated on the grounds of race, color or creed.

In this above context, Bharati Mukherjee (1940), an India born Canadian/American novelist, has made a deep impression on the literary canvass. She was one of the most leading novelists in Indian diasporic literature and also in postcolonial literary studies. She has written eight novels like *The Tiger's Daughter* (1971), *wife* (1975), *Jasmine* (1989), *Holder of the world* (1993), *Leave it to me* (1997), *Desirable Daughters* (2002), *Tree Bride* (2004) and *Miss New India* (2011) and some of the short-stories. Bharati Mukherjee raises a feminist voice throughout the speaking women characters of her novels sharing their difficulties of gender variation and strictly defined gendered individuality. She has written themes like socio-cultural awareness, uprooting, nostalgia, noesis, alienation, assimilation, diasporic consciousness, multiculturalism and memoirs and so on. Her memorable works speak of her own experience, and changing shape of American society. She is an investigative pioneer--of innovative terrains, practices, and literatures-co-existent with her wide-ranging mission to discover new worlds. Her novels, honestly, depict the issues of her own cultural location in West Bengal in India, her displacement and alienation from her land of origin to Canada where she was simultaneously invisible as a writer and over exposed as a racial minority and her final re-

location and assimilation to United States of America as a naturalized citizen. Even Acculturation is the depressing upshot of post-modern scenario which Bharati Mukherjee had comprehended much early in her life. Bharati Mukherjee female characters who are autobiographical projections of her experience as an expatriate even she represents in her novels the contemporary woman's struggle to define herself and attain an autonomous selfhood, especially in cross-cultural crisis, a subject which has assumed a great significance in the present world of globalization. She endeavours to dive deep into the distorted psyche of those immigrant women who have been surviving in the conflict of traditional Indian values inherent in their personality and their fascination for western mode of living.

### **The Process of Normalization in Assertion**

In Mukherjee's first novel *The Tiger's Daughter*, the story about Tara, a convent educated Brahmin girl from Calcutta, who goes to America for higher education, and is married to an American, David Cartwright. She returns to Calcutta after seven years of stay in America. This is similar to Mukherjee's own trip back to India with her Canadian husband, Clark Blaise. The protagonist Tara feels more alienated on her return, as she encounters the clash of cultures and values in Calcutta. The westernized Tara feels like an alien in her own country. Therefore in the end, she decides to return to her husband David in America. In this above context Aparajita Ray (2001) rightly comments:

“The protagonist Tara Banerjee Cartwright makes a trip home to India to soothe her ruffled feathers but becomes painfully aware that her memories of a genteel Brahmin lifestyle are usurped by her westernization” (Aparajita 84).

However, Tara is now struck by great impressions of poverty, hunger, disease, and political turmoil even instead of being comforted by middle-class Bengali Brahmin traditions, Tara’s father sends Tara to New York for higher studies at the age of fifteen. Though she confronts discrimination in the foreign land, she faces many problems boldly and even reacts aggressively to defend her family and her native country when her friends try to ridicule it. Whenever she feels broken, she prays to goddess Kali for strength as well as she hangs silk scarves around her apartment to make it more Indian at times of her loneliness.

Even, this young woman is nobody else but Tara Banerjee, the great granddaughter of Hari Lal Banerjee and the daughter of Bengal Tiger, the owner of famous Banerjee and Thomas (Tobacco) Co. Ltd. Tara is packed off by her father at an early age of fifteen for America for higher study. When this young Indian girl comes to terms with the American life her reactions are one of fear and anger rightly Bharati Mukherjee said:

For Tara, Vassar had been an almost unsalvageable mistake. If she had not been a Banerjee, a Bengali Brahmin, the great granddaughter of Hari Lal Banerjee, or perhaps if she had not been trained by the good nuns at St. Blaise’s to remain composed and ladylike in all emergencies,

she would have rushed home to India at the end of her first week. In Poughkeepsie she feels homesick (The Tiger’s Daughter 10).

In other words, she senses discrimination even if her roommate refuses to share her bottle of mango chutney. As it is typical of Indians who are proud of their family and genealogy, she defends her family and her country instinctively. At such moments where she thinks like breaking she even prays to goddess Kali for strength. When at the end of May, that first year abroad, girls around her prepare to go home she is seized by a vision of nightmares:

She saw herself sleeping in a large carton on a sidewalk while hated men made impious remarks to her. Headless monster winded at her from eyes embedded in pudgy shoulders .... She suffered fainting spells, headaches and nightmares .... She complained of homesickness in letters to her mother, who promptly prayed to Kali to save Tara’s conscience, chastity and complexion (The Tiger’s Daughter 13).

Bharati Mukherjee’s description of Tara’s chance meeting with David betrays her faith in the predestined anxiety:

Within fifteen minutes of her arrival at the Greyhound bus station there. In her anxiety to find a cab, she almost knocked down a young man. She did not know them that she eventually would marry that young man (The Tiger’s Daughter 14).

Moreover, her westernization has done diasporic alteration of her already split self. She is attracted to the native hue painted in memory, but in reality she encounters a

problem to belong to her motherland. She has rein been scribed and translated suffers dislocations, both psychic and geographical observes:

Even as those symbols and icons that had struggled to sustain her from afar become real all over again; she realizes that the return is no idyll, and there are reasons for her to feel trapped and abandoned both at the same time ... The immigrant experience, Mukherjee firmly believes, may be analogized as a series of reincarnations, deaths of earlier existences followed by rebirths full of promise; this is borne out consistently by the tales of Tara, Dimple, and Jasmine. (Brinda Bose 28).

Hence, she thinks on her own and gives importance to her desires. When she comes across cultural conflicts in America, she tries to resolve it by herself. In the meantime, she meets David Cartwright an American, falls in love with him and takes a bold decision to marry him overlooking her family customs and traditions. Tara who has defends her Indian heritage breaks it with courage by marrying an American who is considered an outcaste by her family. She believes that her marriage with an American will give her new meaning to her American life. Tara's American attitude to life is easily sensed by her relatives in India. The dullness, emptiness and desperation are evoked by her American life:

New York, she thought now, had been exotic ... There were policemen with dogs prowling the underground tunnels. Because girls like her...were being knifed in elevators in their own apartment buildings ... The only pollution she had been warned

against in Calcutta had been caste pollution. New York was certainly extraordinary and it had driven her to despair. (The Tiger's Daughter 33-34)

### **The Sense of Assimilated Thought to Perception**

In Bharati Mukherjee's second novel *Wife*, tells the story of Dimple Dasgupta, born in India, and later migrates America with her husband Amity. She inherited cultural values distorted by her personal fantasies and obsessions these values are buried in her consciousness and their clash with her external world places in a marble position. She is seduced by the world which is so much out of reach, and lays a surrealistic existence out of her dreams and nightmares. Dimple Dasgupta is married off to a young engineer, soon finds she immigrating to Africa. She finds her new life impossible to adjust to, her attempts to become African to learn to speak American-English by watching the television, for simple-cause her to question her own cultural value, and even her own happiness. Although she might ever have asked herself in Calcutta, and she has done found herself equally disillusioned in her solution, the finally she decides to make suicide due to her unhappiness married life. The unfaithfulness and the murder which brings the novel to knocking close are the alternatives with which Dimple's American experience has decided her.

Even Dimple Basu has always lived in a fantastic world that world actually created by herself. But when she confronts the hard realities of life the feathers of her imagination are clipped. All her dreams crumble one by one and she is deeply upset. She thinks that waiting for marriage was

better than getting married. She starts hating everything:

She hated the gray cotton with red roses inside yellow circles that her mother-in-law had hung on sagging tapes against the metal bars of the windows (Wife 20)

Furthermore, Paramita Ray, her friend whom everybody calls Pixie, had brought for her magazines in the days of waiting and she has seen in those magazines: “young married women were always going to decorators and selecting their colours, especially their bed room colours. That was supposed to be the best part of getting married being free and expressing yourself” (Wife 20). The Female protagonist Dimple thinks that marriage has robbed her of all romantic yearnings so tastefully nourished. Amit takes her to Kwality’s by taxi and orders chili chicken, chicken fried rice and chicken spring rolls in one day evening. She feels uneasy handling the chicken pieces with fork and knife and thinks that it would have been better if Amit had taken her to Trinca’s instead:

He should have taken her to Trinca’s on Park Street, where she could have listened to a Goan band play American music, to prepare her for the trip to New York or Toronto or to the discotheque in the Part Hotel, to teach her to dance and wriggle (Wife 21).

Amit was not the man Dimple had imagined for her husband. When he is out of the house she starts creating the man of her dream:

She borrowed a forehead from an aspirin ad, the lips; eyes and chin from a bodybuilder and shoulders ad, the

stomach and legs from a trousers ad and put the ideal man (Wife 23).

Moreover, Bharati Mukherjee delineates Dimple as a disillusioned lonely thinker, searching for ethical implication in smallest things struggling for identification with race or class or group. Progressively she begins to act in a manner that suggests that she would like to break but of the mold made for educated, middle-class Bengali wives like her if she only knows.

However, Dimple being wife in the Basu family she rebels against wisdom in many ways. When she finds out that she is pregnant she thinks of getting rid of whatever it was that blocked her tubes and is filled with abhorrence against her husband and parents. The rage welling up inside her finds a momentary outlet when she chases a mouse to the bathroom and smashes its head with a broom. It is of if by killing the mouse she was killing the part of herself that had been surviving by depending on others; what fascinates her about the dead creature is that it looked as pregnant as she was: she becomes almost hysteric in killing that tiny creature without any rhyme and reason:

She pounded and pounded the baby clothes until a tiny gray creature ran out of the pile, leaving a faint trickle of blood on the linen. She chased it to the bathroom. She shut the door so it would not escape from her this time ... “I’ll get you” she screamed. “There is no way out of this, my friend ...” and in an outburst of hatred, her body shuddering, her wrist taut with fury, she smashed the top of a small gray head (Wife 35).

Though, in the novel Jasmine Mukherjee clearly defined the art of feminism through the character Jasmine, who moves from maidenhood to marriage, to rape, to caregiver. The young age girl Jyoti becomes Jasmine and when her young husband dies due to a terrorist bomb blast she decides to go America with his clothes, to make a final offering at alter of his dreams. Landing in America as an illegal immigrant she becomes rape and her Indians rebels against this violation she murders the first Jasmine moves from one family to another, builds other relationships, acquires the names, finds a shared bond with a Vietnamese refugee and finally leaves, she loves-choosing between 'Indian' duty and the 'Western' pursuit of happiness.

Even, Jasmine undergoes her next transformation from a traditional Indian wife Jasmine to Jase. It seems likely that as Jasmine leaves for California with Taylor and Duff, her identity continues to transform. The author depicts this transformation and transition as a positive and an optimistic journey. Jasmine creates a new world consisting of new ideas and values, constantly unmasking her past to establish a new cultural identity by incorporating new desires, skills, and habits. This transition is defined not only in the changes in her attitude, but more significantly in her relationship with men.

She does not believe in the prevalent conviction that "Village girls are like cattle; whichever way you lead them, that is the way they will go" (Jasmine 46). To exhibit the force of her belief she refuses to marry the widower selected by her grandmother and eventually ends up marrying Prakash

Vijh in a court of law. The cursed and hopeless village girl in Jyoti become Jasmine, a city woman, wife of a modern man Prakash who wished her "to call him by his first name"(Jasmine 77). He gave me a new name Jasmine said:

"You are small and sweet and heady, my Jasmine. You'll quicken the whole world with your perfume (Jasmine 77).

After marriage she becomes a true wife in the Indian sense of the term identifying her husband's wishes with those of hers. Prakash's ardent wish is to secure admission in some obscure American Institute of technology. They start dreaming about their life in America but as the ill-luck would have it, Prakash falls a prey to the Khalsa Lions, the rebels demanding a separate land of Khalistan for Sikhs, on the very eve of his departure rendering Jasmine heartbroken and alone. A born fighter as she is, she does not allow this heart-rending tragedy to deter her courage. She plans to visit the supposed institute where Prakash had to get admitted and to burn herself a "Sati" on the campus of that engineering school.

In addition, Jasmine leaves for America on forged papers knowing not what future holds in store for her. But she is aware of the fate of her likes. She muses: We are the outcastes and deportees, strange pilgrims visiting outlandish shrines, landing at the end of tarmacs, ferried in old army trucks where we are roughly handled and taken to roped-off corners of waiting rooms where surly, barely wakened customs guards await their bribe. We are dressed in shreds of national costumes, out of season, the witted plumage of intercontinental vagabondage.

The archetypal image that Mukherjee uses to bring out the protagonist's feminist trait is that of Kali, the Goddess of Destruction. But since in Hindu mythology Kali is an incarnation of Durga, the Goddess of Strength (Shakti), the image here is more relevant to the strength of a woman like Jasmine who has embarked on a perilous journey to the New World to fulfill her husband's dream. Let's hear it in the protagonist's own words:

My husband was obsessed with passing exams, doing better, making something more of his life than fate intended ... If you could first get away from India, then all fates would be canceled ... We'd be on the other side of the earth, out of God's sight (Jasmine 85).

Furthermore, she foregrounds Jasmine's new life in Iowa as the novel's central plot, weaving in the stories of her upbringing, brief marriage, and migration to America, the flashbacks determine how we come to understand "Jane," Iowa's version of the girl from Hanaper. In narrating her birth, Jasmine continues to reveal the burden associated with daughters in her community:

If I had been a boy, my birth in a bountiful year would have marked me as lucky, a child with a special destiny to fulfill. But daughters were curses. A daughter had to be married off before she could enter heaven, and Dowries beggared families for generations. Gods with infinite memories visited girl children on women who needed to be punished for sins Committed in other incarnation. My mother's past must have been heavy with wrongs. I was the fifth

Daughter, the seventh of nine children. When the midwife carried me out, my sisters tell me, I had a ruby-red Choker of a bruise around my throat and sapphire fingerprints on my collarbone. (Jasmine 39-40)

However, Bharati Mukherjee traces her descent from the early immigrants arriving at Ellis Island to those who arrive legally and succeed in living the American Dream. The status of Mukherjee as an immigrant writer in the United States has been confirmed by the publication of a critical anthology on her writing. The editor Emmanuel S. Nelson (1993) asserts that the publication:

It is also an unequivocal acknowledgement of Mukherjee's emergence as a major American writer with an international audience. Her works, collectively, provide us with a poignant chronicle of her own search for home, wholeness, and stability. Her greatness however, derives from her discovery in our immigrant lives of an occasion for art of epic dimensions. (Writers of the Indian Daispora 31)

### **The Phenomenon of Migration: Immigrant & Expatriate Social Reality**

Even, Miss New India is the most recent novel by Mukherjee. This novel is the story of Anjali Bose, a middle class girl from a small provincial town, Gauripur in Bihar. She is an energetic and ambitious girl who does not want to waste her talent of good language skills in this backwater town. Her command at the fluent English speaking skills is encouraged and cultivated by her American teacher, Peter Champion who is

an American expat, teaching in Gauripur. Peter acknowledges Anjali's potential and motivates her to move to Bangalore and put her talents to better use. The novel portrays the struggle of the protagonist to carve a new path in the new world and her struggle for her identity in the new scenario. She Says;

I thought you were leaving the American said. Then, with more emphasis In fact, I thought you told me you were leaving, and that was months ago." When in doubt, smile. She smiled. I like your beard, Mr. Champion. I'm not your teacher anymore, Anjali. You can call me Peter. Only if you call me Angie. (Miss New India 26)

Hence, she is displaced from one city to another alien city in her own home country. Anjali's displacement from Gauripur to Bangalore results in many experiences as are faced by diasporic immigrants. Though Anjali remains in her home country but her dislocation poses the same problems of cultural shock, alienation, nostalgia and quest for identity as for an immigrant in a foreign land. For Anjali, Bangalore is just like America. Mukherjee has explored many facets of diasporic consciousness and immigrant experience of dislocations, ruptures and relocation of the migrant women in her fictions. She has dealt with the ambivalence of their psychic and spatial identity and the trauma of dislocations at multiple levels. Mukherjee's protagonists are all sensitive and are differently trained in the new ethnic imagination. They are tossed in an environment of the multicultural reality in the process of cultural differentiation and assimilation. The

multiculturalism ethos with which they are confronted leads to the struggle for a new life and a near break with the past. They are shown at an emotional transit point and from their dual and bicultural perception they attempt to measure the disjuncture and persecutory paranoia.

Moreover, Diasporic consciousness locates itself squarely in the realm of the hybrid where one can see "Bones splitting breaking beneath the awful pressure of the crowd" (14). It creates a new space and a new location of culture that entertains difference without an assumed or imposed hierarchy. According to Victor J. Ramraj (2001) he states:

The attachment to the ancestral homeland varies considerably among the diasporas and is inversely proportional to the degree individuals and the communities are induced to or are willing to assimilate or integrate with their new environment, or remain wedded to ancestral customs, traditions, languages and religions. Those tending towards assimilation are less concerned with sustaining ancestral ties than with coming to terms with their new environment and acquiring a new identity. Writers like Bharati Mukherjee expect the assimilation to be mutual (Victor 16).

In the above context, Diaspora is also a popular term in current research as it captures various phenomena that are prevalent in the numerous discourses devoted to current transnational globalization, borders, migration, 'illegal' immigration, repatriation, exile,

refugees, assimilation, multiculturalism and hybridity. However, Brah (2005) said that: “the notion of diaspora is the image of journey ... not every journey can be understood as diaspora” 18). What distinguishes Diaspora from some other types of travel is its centripetal dimension. It does not only mean that people are dispersed and dissolved in different places it also leads to the possibilities of congregation in other places, forming new communities. Scattering, as Homi K. Bhabha (1994) expresses:

I have lived that moment of the scattering of the people that in other times and other places, in the nations of others, becomes a time of gathering. Gathering of exiles and emigrates and refugees ... Also the gathering of the people in the diaspora: indentured, migrant, interned; the gathering of Introduction incriminatory statistics, educational performance, legal statutes, and immigration status-the genealogy of that lonely figure that John Berger named the seventh man. (The Location of Culture 19)

Moreover, As Diasporic Indian critic R. Radhakrishnan analyses the notions of being Indian and belonging to India of such exotic and uprooted immigrant subjectivity.

### **Conclusion**

Mukherjee has depicted the dilemma of South – Asian expatriates which they

undergo during the process of ‘acculturation’ and ‘assimilation.’ She has attained several citizenships and displayed her eagerness to adapt to their different cultural milieus. Her characters are mainly autobiographical, depicting her bitter experiences as an expatriate in Canada. The process of assimilation into the host country leads to the breaking of umbilical cord with the homeland. She feels that women are often caught in the flux of tradition and modernity. This paper analyzed the way Bharati Mukherjee highlights the theme of assimilation and assertion through her female characters Tara in *Desirable* daughters, Dimple Dasgupta in *Wife*, Jase in *Jasmine* and Anjali Bose in *Miss new India*. However the female characters are faced many problems in this postmodern era. Moreover, this paper has examined the Indian migrated women are search for their identity in the multicultural land of America is excellently revealed through the spaces of tradition, personal memories, different places and new ways of life style in the altered socio-cultural constrains. They tried to reconstruct their own identity against the traditions to which they belong. While doing so, they also maintain their Indian identity of which they feel proud. Hence the efforts of maintaining both identities – partly Indian, partly American – make them the hybrid of new culture that again poses the question of their real identity. However, the lack of consistency and her inability to adjust herself to the new values in alien culture.

**References:**

- Agarwal, Malti. (2009). *English Literature: Voices of Indian Diaspora*. New Delhi: Atlantic Publishers and Distributors.
- Alam, Fakrul. (2000). *Migration and Settlement in North America in Bharati Mukherjee's Fiction*. Asian American Writing: Ed. Somdatta Mandel. Vol.2. 61- 82. New Delhi: Prestige Press.
- Appadurai, Arjun. and Smith.(2017. ) Rootless expatriates in *The Diger's Daughter* and *Wife*. International journal of post colonial studies, Vol.12.(64). 78-82.
- Aswathi, Kamal N. ed., (1993). *Contemporary Indian English Fiction: An Anthology of Essays*, Jalandar: ABS Publications.
- Bhaba, K. Homi. (1994). *The Location of Culture*. London: Routledge.
- Barry, Peter. (2010). *Beginning Theory: An Introduction to Literary and Cultural Theory*: New Delhi: Viva Books Pvt. Ltd.
- Bijalwan, Richa, (2013). *Exploration of Diasporic Women in Bharti Mukherjee's Desirable Daughters and Jhumpa Lahiri's Unaccustomed Earth*, International Journal of Linguistics and Literature, Vol.2,(5), 35-42.
- Brinda, Bose,(2001). *Migration and Settlement in India in Bharati Mukherjee's Fiction*. International Journal of Commonwealth Literature, Vol.23.(9). 278-288.
- Chang, Hawk(2017). *The Body and Female Identity in Eithne Strong's Flesh: The Greatest Sin*. 3L Language, Linguistics and Literature: The Southeast Asian Journal English language studies, Vol.23.(4). 157-169.
- Hall, Stuart. (1993). *Cultural Identity and Diaspora. Colonial Discourse and Post-colonial Theory: a Reader*. Ed. Patrick Williams and Chrisman. London: Harvester Wheatsheaf Press.
- Hall, Stewart. (1990). *Cultural Identity and Diaspora Identity: Community, Culture and Difference*. Jonathan Rutherford(ed.). London: Lawrence and Wishart.
- Maleki, Nasser. (2012). Black woman, indoctrination of the male, and subversion of the patriarchy in ngugi's weep not, child. *3L: The Southeast Asian journal of English language studies* – Vol 18(4): 65 – 74.
- Mukherjee, Bharathi.(1971).*The Tigers daughter*, London: Penguin Books Limited.
- Mukherjee, Bharathi.,(1987). *Wife*, London: Penguin Books Limited.
- Mukherjee, Bharathi., (1991). *Jasmine*. London: Virago Press Limited.
- Mukherjee, Bharati. (2012). *Miss new India*. New Delhi: Rupa Publications India
- Mukherjee, Shubha., (2015). *Cultural Fusion in Bharati Mukherjee's Desirable Daughters*, *Online International Interdisciplinary Research Journal*, Volume-5,(3), pp. 401- 406
- Nagendra, Kumar., (2013). *The Fiction of Bharathi Mukherjee - A Cultural Perspective*. Atlantic Publishers & Distributors (P) Ltd.

Nelson, Emmanuel S., (1993). *Bharati Mukherjee: Critical Perspectives*; New York: Garland Publications.

Shackleton, Mark (2008). *Diasporic Literature and Theory--where Now?* Cambridge Scholars Pub., London.

Shukla,Shilpa.(2014). The theme of alienation and assimilation in the novels of Bharathi Mukherjee and Jhumpa Lahiri: A socio-literary perspective. *International journal of English and Literature*. Vol.5 (1.) pp.19-22

Spivak, G.C., (1985). *Three women's texts and a critique of imperialism*. *Critical Inquiry*, Volume-12,(2),45-47.

Somdatta, Mandal. (2010). *Bharathi Mukherjee -Critical Perspectives*. New Delhi:Penkraft Books.

Sushma,Tandon. (2010). *Bharathi Mukherjee's Fiction - A Perspective*. New Delhi: Sarup & Sons.

Surendra.U., (2014). *An Identity Crisis: Exploration of Bharati Mukherjee's Desirable Daughters*, *Research Directions*, Vol.1, (10), pp.98-103.

Syeda, SabaBatool., (2016). *Search for Identity in A New World: A Diaspora Study of Bharati Mukherjee's Desirable Daughters*, *International Journal of Social Science and Humanities Research*. Vol-4, (4),594-598.