

Domestic Space: A Comparative Study of *Born Confused* and *Queen of Dreams*

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by

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CERTIFICATE

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ABSTRACT

DOMESTIC SPACE: A COMPARATIVE STUDY OF *BORN CONFUSED* AND *QUEEN OF DREAMS*

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Within a variety of academic disciplines, diaspora has gained a stupendous magnitude over the times. Dispersion of an established system brought about by the crisis coercion, catastrophe and other forcible movements is called diaspora. After the dispersion the individual needs some specific place to continue his life and the place he chooses subsequent to the dispersion is termed as domestic space, space which allows privacy, security and creativity. Domestic space is imbued with the sense of homeliness and in view of this home is considered as the most imperative element of domestic space which has begin to attract an increasing amount of critical attention across the humanities and social science. While living in the domestic space human being is always at the periphery of the war, the domestic space becomes a scene of conflict. Numerous authors around the world have presented domesticity in their creative works yet little has been written on the experience. Tanuja Desai Hidier and Chitra Banerjee Divakaruni had traversed into the new territories and tried to delve into the new suburban's of the domestic space. The foremost objective of this research is to analyse the domestic space in the course of Diaspora alluding from Tanuja Desai's *Born Confused* and Chitra Divakaruni's *Queen of Dreams*. The heart of *Born Confused* is about learning how to bring two cultures together without falling apart yourself in the process. Likewise *Queen of Dreams* vivifies the arrogant, deceitful and the xenophobia of the Americans towards the immigrants after the 9/11 attack on World Trade Centre. *Born Confused* and *Queen of Dreams* are blended with the dwelling of domestic space created by immigrants themselves which not only gives them the impression of place of living but acts as a whole territory.

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Chapter 1

Domestic Space amid Diaspora

Every individual is part of a particular society and society is composed of different races, cultures, religions and ethnic groups. Society plays an influential role in the identity formation of an individual. An individual can't live life completely dependent on his own persona, because it is unable to be realized, as Francis Bacon in one of his prominent essays *Of Friendship* says "whosoever is delighted in solitude is either a wild beast or God" (Bacon 59). He needs others in the journey of his life, and for the journey of his life, socialisation is important because socialization is the process by which an individual acquires knowledge, language, social skills and values to be conventional to the norms and roles required for integration into a society or community. It is a combination of both self-imposed and externally imposed rules and expectations of others. So, within the process of socialization, an individual never gets isolated in a self-contained environment but engages himself in interaction with the rest of the personages who are part of that society. Human beings maintain certain personal relations with the citizens of the society which in turn keeps him knotted with them along with the norms of that societal set up.

With the passage of time, certain changes occur within the life of a human being he has no control over, are beyond his powers and is always in a submissive manner to accept these changes. Changes like the dispersion, scattering, or disturbance, which may be brought about by the crisis and may involve force, calamity, expulsion or other effective movements resulting from conflict or persecution.

Talking about dispersion it may result from a combination of compulsions or choices so that diaspora may emerge as a result of both cumulative process and choices. After this dispersal, the human being needs some new geographical space, a space where he can continue the journey of his life. The dispersion or the scattering of the established system that was formerly concentrated on one place is called Diaspora, originated from the Greek word "Dia" meaning through or "Speria" means dispersion or Sow. As Indeewara Thilakarthne claims that:

The dispersal signifies the location of a fluid human autonomous space involving a complex set of negotiation and exchange between the nostalgia and desire for the homeland and the making of a new home in a new unknown geographical space. (Thilakarthne 2011)

Diaspora was initially used in connection with the scattering of the Jews from their homeland and their nostalgia for their lost country, the isolation and cultural alienation experienced by them in the cultures of new location but in the 17th century with the advent of colonialism there was an upsurge in migratory moves. The nostalgia and yearnings of such people to return to their homelands that were displaced in the form of indentured labour have been captured very incisively. As we go along in the various directions and at different depths of the problem we discover that the dynamics of the discourse of diaspora has gained stupendous magnitude in its vast range of meanings (Dahiya 22-23).

After scattering of an institution and then making of a new specific place in a new unfamiliar geographical space is shown in a very ardent manner. The passionate commotion and confusion of warmth and forcefulness of being separated to a hyphenated space as well as identity in the other multicultural country is greatly emphasised. The discrimination, differentiation, and injustices inequalities that have been a part of almost every immigrant and such treatment of life compel them to become nostalgic because there are limits of assimilation in the life of the immigrants as it is a proportional process and doesn't depend only on the assimilation of immigrants but depends on the people of the host country how much they will let the immigrants get assimilate into their own culture. It also includes making of a new home while adapting to the power relationships between the majority and the minority and significantly transacting with a new sense of place, a new unknown geographical space. As Benzi Zhang in "Politics of Re-Homing" claims that:

In Diaspora, to re-home is not to go home but to undergo a constructive process in which different cultural passages are convoluted to produce new senses of (in)dwelling around the "axis of a mobility." (Zhang 121)

One most important thing should be noted that whatever the reason for migration is, the immigrants experience a sense of un-belonging and up-rootedness in the new lands. The immigrants try hard to get assimilate in the new

cultures but always remain ambivalent and bewildered and are treated as other. So, living in the peripheries of the host cultures the immigrants undergo complex experiences of anxieties, confusions, yearnings and aspiration, because, the nature of the diaspora, and its cultural location, politics and its behaviour not only depends on diaspora but also depends on the nature and the behaviour of the host countries. As Stuart Hall in "Cultural Identity and Diaspora" writes:

Realistically speaking, living in the new locations diaspora identities do not remain isolated, static or pur, rather in interaction with the representative culture and other cultural communities they constantly produce and reproduce themselves "anew through transformation and difference" they also intervene in the cultural discourse of the dominant culture. (Hall 392)

As a diasporian subject there are maximum possibilities and chances of transformation in the subjectivities and modes of thinking of diaspora because, they have the advantage of living on the border zone of two cultures and having relationship with two geographical spaces which overlap each other in their internal space. In the above context the diasporic subjects always remain in dilemma whether to get transformed in host country culture or to continue with their own culture. This space formed in diaspora consciousness is called "Diasporic space" because there is always a double mindedness that comes into prominence and the problem of assimilating into "what" is always thought of. Avtar Brah in *Cartographies of Diaspora: Contesting Identities* referred to Diasporic space as:

.... "The intersectionality of diaspora, border and dis/location as a point of confluence of economic, political, cultural and psychic processes".... Diasporic space as a conceptual category is "inhabited" not only by those who have migrated and their descendants but equally by those who are constructed and represented as indigenous. In other words the concepts of diasporic space include the entanglement of genealogies of dispersion with those of 'staying put'. (Brah 205)

So, living in the diasporic space where chances of transformation are at brisk there are certain immigrants who are staunch followers of their conventional

culture, religion and their identities, and don't give up easily their orthodoxy and continue their journey of life with their own conventional norms and principles. These immigrants after establishing themselves in the new alien geographical space needs some private space a space of confidence where they can fully represent their subject, object, their material body and the psychic being.

This private space which human beings need is termed as domestic space where they spend much of their daily lives. Domestic space shapes our thoughts, memories, and dreams. It gives us shelter and also plays vital role in the construction of an individual's identity as Amy Kaplan in her article "Manifest Domesticity" defines domesticity in the broader realms and shows that domesticity has a dual meaning that not only links the familial household to the nation but also imagines both in opposition to everything outside the geographical and conceptual border of time (Kaplan 582).

Domesticity is filled with a sense of homeliness that contrasts the external world as alien and threatening. Therefore, charged with such ardent meanings home can be considered as the most imperative element and the best representation of domestic space. Recently, home as a space of negotiation has began to attract an increasing amount of critical attention across the humanities and social sciences. As a space of belonging and alienation, intimacy and violence, desire and fear, the home is charged with meanings, emotions, experiences and relationships that lie at the heart of the human life. As Alison Blunt in *Domicile and Diaspora: Anglo Indian Women and the Spatial Politics of Home* exposes that:

Studies of home as a space of lived experience and imagination range from a focus on everyday life and social relations to domestic form, and design, and material, visual and literary cultures of home.
(Blunt 5)

The domesticity gets attention in the broader perspectives when we move beyond the separation between public and private spaces. Current studies of home often investigate or examine mobile geographies of dwelling the political significance of domesticity, intimacy and privacy. The ways in which ideas and lived experiences of home invoke a sense of place, belonging or alienation is intimately tied to a sense of self. These lived experiences are very effective in the

making of self of an individual as it is believed that an individual's self is an offshoot of the circumstances he is part of. Such geographies of home traverse scales from the domestic to the global, mobilising the home far beyond a fixed, bounded and confining location. In this regard home plays a vital role in shaping the self of an individual and also expands the possibilities for the individual in understanding the global scenario. Studies of home on a domestic space include work on housing, household structure, domestic divisions of labour, paid domestic work, material cultures of home and homelessness. As David Seamon in *A Geography of Lifeworld: Movement, Rest and Encounter* claims:

That home is an intimate place of rest where a person can withdraw from the hustle of the world outside and have some degree of control over what happens within a limited space. Home is where you can be yourself. In this sense home acts as a kind of metaphor for place in general. (Seamon 72)

The most important and the key feature of research on home has been the ways in which it is not only located within, but also travels across these different scales. Another key theme in research on home is an interest in the critical connections between home and identity, whereby ideas of home invoke a sense of place and displacement, belonging and alienation, inclusion and exclusion that is not only intimately tied to a sense of self but also reflects the importance of intimacy. As Lily Kong says that:

Home plays a vital role in the continuation of the diasporic identity before and after the establishment of such institutions. It plays a very fundamental role in the identity formation of the human being and also links him with the other persons of that society he is part off. (Kong 226)

Home has gained an amazing position within the variety of academic disciplines and can be studied on both national and beyond national borders. The concerns or ideas on a national scale related to home are debates about citizenship, nationalist politics and multiculturalism and while on the other hand research beyond national borders includes discussions on diasporic and transnational global geographies include studies of different domestic forms, multiple places of belonging and cultural geographies of home and memory. As a diasporic subject an individual sinks into the void of playing different roles in his

life. He plays many roles in his private as well as in public life. He takes public roles seriously and obviously the total self emerges from a composite of all these overlapping roles and images and beneath these masks of transient identities the true identity whose central concern is the whatness or thisness of the human beings self remains problematic and contested (Rath 57-74). This problem mainly arises when the human being steps out of his domestic space as an immigrant and gets incorporated with the culture, language and set up of the host country he is part now and consequently a type of domestic war emerges. As Beatriz Colomina in "Domesticity at War" opines:

We are always on the edge of war. On the threshold, a line has been drawn. Literally, in crossing that line we go to war. We go outside. We leave the homeland and do battle on the outside...Even before we step outside we are engaged in battle. As we all know but rarely publicize, the house is a scene of conflict. The domestic has always been at war. (Colomina 3)

Diaspora is an amalgamation of ambivalences, conflicts, questions of belongings, placements and displacements, old values and new desires, identity crisis, changing global conditions and psychological generation and degeneration. The domestic space in diaspora becomes the scenario of chaos when especially the later generation comes to age and starts understanding the notions related to the cultures, traditions and the most important about identity. The problem arises mainly because there are differences between first generation and second generation immigrants. As in the case of first generation immigrants, they can relate their diasporic experiences to their own memories of a time before migration, and later generations for whom the new land has never been new and whose memories of the home land are more fragmented as they have nothing to relate with. John McLeod claims that:

Though the children born to migrants or the next generation occupy different spaces in the representative culture because of their better assimilation and better settlements, and their confusions, feelings of rootlessness and displacements are also less intense and are not of similar nature but their sense of identity borne from living in Diaspora community is influenced by the past migrant history of their parents or grandparents. (McLeod 33)

This consciousness gains a different dynamics for later generations, who quite literally do not have the same starting point as those who originally migrated. The later generations have not experienced migration and have no memories of the time before it. They are the heirs of the diasporic memories that are told and retold, re-appropriated and reinterpreted in light of here and now. Throughout their lives they construct their diasporic narratives of home and belonging out of these memories, together with their own experiences, their “migration routes” and “migrant roots”. Often for descendant of migrants the question “where do I belong” is more pressing and the meanings they give to home are more complex (Stock 27).

The great proponents of diasporic study such as Gillian Rose, Jyani Bannergi, Alison Blunt, Cathy McIlwaine, and Clifford Pereira pointed out that a lot of study has been done on cultural differences in the public arena, but little has been done to study immigrants in their private spaces, “homes”. People’s idea of home differs and it can be in one, two or in many places. Immigrants may or may not feel at home in their native or host country. As it is believed that homes are places where human beings feel comfortable and usually maintain their traditional cultural habits; outside their homes they may intend to assimilate to their host culture but at home they can revert to their native culture (Thilakarthne 2011).

Sometimes immigrants like to get incorporated with the culture of the host country, but when they are back to their homes they regress to the original culture, that is their intuitive culture, and this regression of people shows the vitality of the domesticity in the diaspora by reminding them of their roots, their true belongings and what they really are.

It is necessary, then for scholars of diaspora to adapt and work with a multidimensional understanding of space and movement that does not restrict it to actual physical migration but makes room also for imagined, discursive, material, cultural, virtual and socially networked places and travels. This call explains in part why several scholars have drawn on Henry Lefebvre’s conception of space to devise new analytical strategies for examining diasporic and postcolonial experiences and relations (Knott 79-80).

Scholars of Diaspora should take certain initiatives to study domestic and the spatial notion related to immigrants. They should concentrate more into the inner spheres of the home, rather than concentrating on the general disperse or

the scattering. This study of domesticity and spatiality by these scholars will give us a glimpse related to the immigrants in their private or domestic spaces and will let us know whether the dwelled space by the immigrants is the space of safety or terror. As Avtar Brah writes:

What is especially important for the present discussion about these autobiographical accounts is the way in which they reveal how the same geographical space comes to articulate different histories and meanings, such that 'home' can simultaneously be a place of safety and terror. (Brah 204)

For diasporic homemaking, lot of stuff is required for example the things that we use in our day to day life. They play an important role in the process of diasporic home-making. In relation to the essential things that play an important role in the creation of the diasporic homemaking studies of material culture have also paid particular attention to food and other domestic objects, considering in particular the role of 'belongings in belonging'. This shows the influence of the objects in different conditions to construct spaces beyond the local domestic location to another. Let's focus on the collections of objects that make up domestic mandirs (Places of worship) in this regard Tolia Kelly's research with Hindu South Asian women in North London argues:

The shrines activate a connection biographically and spiritually triggering re-memories of sites of spiritual well being. (Kelly 8)

Various writers have commented on the way that certain objects are crucial to the production of domestic space; the transformation of house into home. Out of all these crucial objects, Gillian Rose suggests that family photos are prime among them because photographs represent everyone closely united without any anxiety and also play a poignant role in showing where do they really belong to. As Gillian Rose in "Family Photographs and Domestic Spacing's" writes:

Photographs are seen as carriers of true evidence of what was there when they were taken, truer even than the human witnesses to those scenes. (Rose 11)

An individual is believed to be born with a particular culture in a particular society within which he grows up, becomes accustomed with it completely and is considered as its original culture. But after the dispersion of the society when the individual becomes as a diasporic subject and starts living in the new unknown

geographical space he gradually gets familiarised with the new culture which is considered as an adapted one. But at a particular point, a conflict arises between the original and the adapted culture, which then remains un-resolved, and results in chaos and confusion and then the migrant existentiality that determines a specific aesthetics is faced with two centres.

When people migrate from one place to another place either forcefully or by their own will, they get alienated from their inborn home and somehow manage to re-home in new lands. Living in the spheres of their new home they try to remain stick to their own conventional ways but as soon as they step out of the realms of their home they get familiarise with new cultures and the new ways of living. So, the lives of these people gets fragmented and disoriented and then their created home in the new place plays a significant role in helping them to remain stick to their own traditional ways. This kind of change includes otherness in the discourse of self. In other words re-homing suitably recognises the fragmentation associated with the difference in the articulation of diasporic identity.

In a warning to those employing spatial metaphors to theorise the politics of location, the geographers Smith and Katz noted that:

The spaces and spatial practices that serve current metaphors in social, cultural and political theory are neither fixed nor so unproblematic as their employment and metaphor would suggest.
(qtd. in Gilroy 71)

The poignancy of home is presented here in a very lucrative manner. It is within the spheres of the home that the consciousness of the people is constructed in such a manner that compels people to regain to their conventional traditions instead of assimilating into the new and different cultural systems.

At the end the human being is socialised and finally attains important social skills to live a comfortable life. But due to certain odds the established set up or the institution he was a part of gets scattered and falls into the domain of diaspora. In diaspora he makes his domestic space, a space where he has privacy, security and creativity. Now the human being living as a diasporian subject acculturates himself into the culture of the new place he is part now, but unfortunately he is always called off and is treated as other and this treating as “other” by the native people of the new place despite the fact of assimilating himself into the new culture frustrates the human being and ultimately creates nostalgia and

melancholy of the inhabitant homeland in his mind. The old home is memorised frequently as, regarding this Femke Stock says:

Memories both personal and collective form the frame of reference we all use to meaningfully interpret our past and present experiences and orient ourselves towards the future. This means that migrants' perceptions and dreams of home and belonging are fuelled by memories of prior homes, by notions of where we came from. (Stock 24)

Memory however can't be seen as direct, if partial knowledge of past experiences like in the case of second generation immigrants who haven't spend some time in the past and have vague memories about it. The act of remembering is always contextual because it is within the context that the immigrants gets compelled to desire about the past lands and continuously keeps on recalling, interpreting and reconstructing the past in terms of the present and in the light of an expected future.

1.2 Review of Literature

Amy Kaplan "Manifest Domesticity" presents domesticity in the broader perspectives by relating domestic space with the nation and an opposing ally to the foreign. She presents the deconstruction of the separate spheres and leaves another structural opposition intact: the domestic in intimate opposition to the foreign. In her article she shows the duality of the domestic space and shows that domesticity not only links the familial household to the nation but also opposes everything that is external.

Meanwhile she shows that when we contrast the domestic spheres with the market of political realm; men and women inhabit a divided social terrain, but by opposing domesticity to the foreign, men and women becomes national allies and then by opposing domesticity to the foreign she tries to display the vitality of the domesticity to unite men and women in a national domain and to generate notions of foreign against which the nation can be imagined as home. In her article she tries to create a consciousness of oneness among the men and women of the nation they are part off instead of separating themselves on the basis of gender, class, religions. At the end she shows that if now domesticity plays a key role in imagining the nation as home, then women treated as the custodians of the home

play a major role in defining the shape of the nation and its shifting borders with the foreign.

Beatriz Colomina "Domesticity at War" shows that every person is on the periphery of war, on the doorstep a line has been drawn and in crossing that line we go to war. She shows how domestic space is the place of conflict which we all know but rarely publicize. She explains that how we leave the native soil and do battle on the outside without least realising that we are already engaged in the battle, the battle of the family, the battle of sexuality, the battle of cleanliness, for hygiene (Colomina 3).

Annoyance with everyone but staying away from each other to avoid visible fighting is the condition of the battle field of the new war. The domestic interior became the new field for war where differences between attack and defence have become blurred. After the dispersion or the scattering of an established set-up, the traditional spatial distinctions get scattered within the inner realms and the outer realms of the domestic space. But these distinctions are not simply abandoned here. They are made strange. A protective shell is created and inside the protective shell a clear division is maintained between interior and the exterior areas. Finally the author shows that the most important aspect for attaining the "traditional ideal of peace and quiet" can only be produced by engaging the house as a weapon in combat: counter domesticity.

Gillian Rose "Family Photographs and Domestic Space's" shows that notion of domestic space has received attention over the last few decades from a range of academic disciplines but particularly from the feminist geography. Writers like Mackenzie and Rose (1983) and the Women and Geography Study Group (1984) argue that domestic space is the production of the capitalist and the patriarchal reproduction and they claim that it is actually a space where women are expected to work without privacy and wages. The author looks at the domestic space from different perspectives by taking into consideration certain things which we kept into the domestic space and how these things play a crucial role in reaching into other spaces. These things play a pivotal role in the production of the domestic space and the transformation of the house into the home. After a lot of research the author figures out that the Family photographs are one of the prime objects which make the domestic space valuable. After moving from one place to

another he shows that the first objects the families unpacked were there family photos just to make it feel like home.

The author shows the significance of the family photographs and how they play a crucial role in maintaining the domestic space like the conventional one without making the realization of the move and in the domestic space the photographs help to generate and are not just confined to the walls of the house. The author explains that there are many family photographs which points out that the family snaps represents family in a very exclusive manner, one where everybody is happy; waged or unwaged work is erased in favour of affective family unity and where tension and conflict is not seen. The author represents that these family photographs shows the integration and bounding togetherness of family members without any glimpse of anxieties.

Joanna C. Long "Diasporic Dwelling: the poetics of domestic space" explains both the material and the imaginative features of home and defines that home is a material dwelling and also an affective space shaped by emotions and feelings of belonging. The author shows that greater amount of research is done on domestic space which was recently taken as for granted subject; and is shown as consisting of extremely complex social and spatial politics. Domestic space stretches its wings and provides locus for national and imperial imaginaries and constitutes a mobile concept with transnational world.

Identity is shown as central to discourses of Diaspora and it is depicted that Diasporic identities disrupt, challenge and critique essentialised conceptions of identities partly by exposing how identities are produced outside or in opposition of the nation state without ignoring territoriality altogether. At last the author correspond to the view of Avtar Brah by saying that within the diasporic experience the process of "arriving and settling in" are just as important as "movement and displacement".

Kim Knott and Sean McLoghlin in (*Diasporas: Concepts, Intersections, and Identities*) provides an incisive account of the state of the art and illuminates that the emphasis on the evolution of theme and concept is enriched by an attention to specific historical events and cultural conditions.

The authors have tried to figure out certain realities related to the "domestic spaces" amid diaspora which in the past were taken as for granted concepts and also provides us with the insight to understand the complex evolution of concepts

of migration and identity and their vital impact on shaping the direction of public and academic debate. This book shows lucratively the worthiness of home which is considered as the quintessential element in diaspora, the memories related to home that stands at a distance both temporarily and spatially and how the migrant's perceptions and dreams of home and belonging are fuelled by memories of prior homes, by notions of where we came from. On the whole the authors in this book has superbly hinted on the wide ranging and the interdisciplinary of diaspora and this book also contains the examinations of major concepts and theories related to migration, ethnicity and post colonialism.

Alison Blunt in (*Domicile and Diaspora: Anglo Indian Women and the Spatial Politics of Home*) considers the spatial politics of home in relation to Imperialism, Nationalism, Decolonization, and Multiculturalism and seeks to extend feminist and post colonial ideas about mobile and located homes and identities in relation to critical 'mixed race' studies. The author has broadened the horizons in this book and has make it a part of the wider attempt not only to explore material and imaginative homes as key locations for theorising identity, but also to write the home and the domesticity into grand narratives of modernity, imperialism and nationality. Moving beyond binaries such as the public and private space and imaginative geographies of self and other the author investigates the power laden interplay of home and identity in terms of spatial politics. This term refers to home as a contested site shaped by different axes of power and over a range of scales.

The author explores the spatial politics of home on three intersecting scales; on the house hold scale, the domestic scale and on the national scale. She renders how the term domicile invokes geographies of home, settlement and residence, how it is both conceptually and empirically significant for this book. One of the main arguments of this book concerns the critical connections between home and identity, whereby a sense of self, place and belonging are shaped, articulated and contested through geographies of home on scales from the domestic to the diasporic. At the end the author shows how the term domicile is particularly apt for studying Anglo-Indian who forms large part of the domiciled community in India.

Tim Creswell (*Place: A Short Introduction*) explores how human geography on an intuitive level has place as one of its principle objects of study, because of

the prominence of the word that it speaks for itself. The author clues how place is both simple and complicated and in this book he has superbly tried to scrutinize the concept of place and its centrality to both geography and everyday life. He has mentioned a very valuable phrase in this book “*A place for everything and everything in its place*” that suggests the particular orderings of things in the world that have a socio-geographical basis. Space is more abstract concept than place and how a human being turns space into his own place by privatising, owning and keeping his own belongings into that particular place is the most imperative element discussed in this book. What begins as undifferentiated space becomes place as we get to know it better and endow it with value?

There is no doubt that this act of place creation is political and contested and researching this “politics of place” is an important strand of geographical enquiry. But the very fact that the place is such a crucial site of contestation points towards its fundamental role in human life-in-fact that we are placed beings. The basic unavoidability of place in human life makes it a very important object of politics. Places may be socially constructed but they are necessary social constructions. The homeless are not simply people without a roof over the head but people who are evaluated as being in the wrong place.

Benzi Zhang in “The Politics of Re-Homing” examines the changing nature and meanings of home in diaspora and exposes what kind of problems one faces in re-homing among various cultural locations. She shows the problems faced by immigrants in modern diaspora and exposes that to re-home is not to go home but to undergo a constructive process in which different cultural passages are convoluted to produce new sense of dwelling around the axis of mobility. In this article she reveals how the modern diaspora disrupts the apparent closure of home and generates transnational, trans-local communications and communities. She discloses that the transfer of the people and cultures from all over the world has generated an intricate trans-nationality and cultural globality which are based upon the tension of interstices and overlap of different cultures.

After proceeding a little bit she shows how after re-homing the conventional association of innate home with a place of residence is no longer stable, because, it is not a space of inhabitancy. At the end the author tells that diaspora, which opens up new spaces for cross cultural negotiation creates a tension between two localities and a kind of spacio-cultural duality, while most people are principally

aware of one culture, one setting, one home diasporians and exiles are aware of at least two and the plurality of vision gives rise to an awareness of simultaneous dimensions.

The above section "Review of Literature" deals with the work done linked to diaspora and also the prominent themes related to it. It also gives us an insight about the aspects that has been taken for granted in earlier times; but holds an important position in this sphere. This sections mainly gives us a glimpse of what has been done till time and what needs to be done further.

1.3 Introduction to the Selected Authors

Both Tanuja Desai Hidier and Chitra Banerjee Divakaruni are concerned with same themes like creation of domestic space, embracing ones culture, cultural differences, identity crisis, immigration, self discovery, family ties and social concerns. Tanuja Desai Hidier is a new comer who crafts a frequently entertaining narratives covered with a fearless and glorious sense of linguistic possibilities that are very positive and effective. She is born in America and currently lives in UK. *Born Confused* her first novel published in October 2002. She wrote many short stories like *The Border*, *Tiger Tiger*, and also wrote and directed some short films like *The Test*, and *The Assimilation Alphabet* in which she deals with the themes of first and second generation immigrant Indians and finding their place in the American land. She was felicitated with many awards and was also recipient of James Jones First Novel Fellowship Award.

Her novel *Born Confused* deals with the themes of embracing ones culture, self discovery, music, experimenting teen difficulties and family ties. The most important concept which she point up as the heart of this novel is about learning how to bring two cultures together without falling apart yourself in the process.

Chitra Banerjee Divakaruni, born in Kolkata, India in 1956, a prominent writer and poet who currently live in Houston, Texas, where she teaches in the Creative Writing Program at the University of Houston. Divakaruni's writing is fuelled by her own experiences as a first-generation immigrant and a woman between cultures and traditions. Chitra Divakaruni wrote many excellent poems and short stories that has been featured in magazines such as the Atlantic Monthly and the New Yorker, included in over fifty anthologies and translated into 20 languages including Dutch, Hebrew and Japanese.

She wrote several novels like: *The Reason for Nasturtiums* (1990), *Black Candle* (1991), *Arranged Marriage* (1995), *Leaving Yuba City* (1997), *The Mistress of Spices* (1997), *Sister of My Heart* (1999), *The Unknown Errors of Our Lives* (2001), *Vine of Desire* (2002), *Neela: Victory Song* (2002), *The Conch Bearer* (2003), *California Uncovered: Stories for the 21st Century* (2004), *Queen of Dreams* (2004), *The Mirror of Fire and Dreaming* (2005), *The Palace of Illusions* (2008), *Shadowland* (2009), *One Amazing Thing* (2010) *Oleander Girl* (2013) out of all these novels two novels have been adapted to cinema. Filmmakers Gurinder Chadha and Paul Berges created their rendition of *The Mistress of the Spices* in English (2007). Suhasni Mani Ratnam adapted *Sister of my Heart* as a television serial in Tamil (2001), for SUN TV in South India, under the tile Anbulla Snegithiye (Mahesh 2001).

Chitra Divakaruni's novels are embedded with the combinations of Social concerns, hybridity, multiculturalism, immigration, racial intolerance, and mystical realism; where as few of her novels are written about the combination of contemporary concerns with the legacy of the home country. Her recent novels deal with the aftermaths of the 9/11 on the lives of immigrants. *Queen of Dreams* tries to vivify the image of the women who have tried to assimilate into the alien culture and have tried to accept the changed identity overthrowing the Indian cultural heritage in which they took their first breathe.

This dissertation is divided into four chapters written in the context of creating of the domestic space amid diaspora and related to its other important aspects such as: domesticity at war, identity crisis after diaspora especially among the second generation immigrants, domination of majority over minority even when the minority doesn't know about their own culture completely and cultural negotiation. The first chapter is about the theory domestic space that lies within the sphere of diapsora. An attempt has been made to know about the trails and the tribulations which the human beings feel when the established set up they are part of gets dispersed or scattered.

The second chapter is about the novel *Born Confused* written by Tanuja Desai Hidier, in which she portrays a teen age second generation immigrant girl, named Dimple Lala resisting her parent's culture and wants to sink into the host

country culture. This novel gives fascinating insight into Indian culture and also deals with many sensitive topics in a well rounded and realistic way, in particular the incorporation of the homosexuality which isn't an easiest issue to deal with in an adolescent novel.

The third chapter deals with Chitra Divakaruni's novel *Queen of Dreams* in which she illustrates the deceitful, arrogant, hypocrisy and xenophobia of the Americans towards the South Asian immigrants. Divakaruni passionately shows how the immigrants at times of national crisis are labelled as terrorists and are attacked and hurled with abuses by the natives for the only crime of colour of their skin or the fact that they wore a turban. Divakaruni in this novel fervently depicts problems faced by Indian immigrants who attempted to assimilate into American lifestyles.

Fourth chapter comprises the comparative analysis and the conclusion of the dissertation on the basis of the above mentioned texts analysed from different perspectives as well as the prominent themes entrenched in them.

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Chapter 2

Re-embodiment of Self in *Born Confused*

Tanuja Desai Hidier, born in America and currently lives in UK. *Born Confused*, her first novel published in October 2002 is a multicultural coming of age story that follows Indian American heroine Dimple Lala through a summer that turns her world on its head. The book takes its title from the BC of ABCD, or American Born Confused Desi, a slightly derogatory term that first generation South Asians in the States and elsewhere use to describe these second generation Americans who are supposedly “confused” about their South Asian background.

Born Confused offer readers an engrossing personal account of the Indian-American experience through the eyes of an insightful narrator Dimple Lala, a New Jersey teen interested in photography, who has been confused about her identity from the time she entered the world the wrong way causing her mother twelve treacherous hours of painful labour.

Born confused is a story about Dimple Lala, a second generation immigrant who is disoriented about her identity. She has a great passion of photography and this passion she turns into a means of communication with her Dada ji who is miles apart from her and also fills the void of linguistic negligence between them because they can't understand each other's language. Dimple starts hating her parent's culture as she starts maturing because she can't relate anyone else except her parents and doesn't want to do that. Dimple is very much frustrated about her identity; she doesn't understand where she really belongs to. She doesn't fit in any world completely. She only feels happy and genuine when she looks the world with her camera and captures every moment with jubilation. Her best friend Gwyn is very beautiful and helps her every time to define life. Dimple thinks that Gwyn is an uncontested queen of every time and also thinks that whole America is submerged in her. As Dimple's parent's always want to remain stick to their conventional life they think that their daughter should do the same and chooses a suitable Indian boy for her marriage, but Dimple being second generation immigrant rejects him and also cringes at the decision of her parents. She says her best friend you are welcome to him. Gwyn looked at Karsh and decided she is interested in him. As the novel goes on Gwyn and Karsh start

dating and Dimple was left to the dust. With the passing of time Dimple starts understanding herself and also her parent's culture. Even though she starts liking Karsh Kapoor and ultimately realises that they had a lot in common.

Dimple's best friend betrays her and uses her words against her. She says she wants to be a part of your family, and even tries to become more Indian than you are, but deceives at the end and after that deception Dimple starts to dig out her identity. She thinks she may have been born confused, but she's determined that she's not going to stay that way.

The prime themes or objects, the author in this novel deals with are, creation of domestic space amid diaspora, craving for identity, domination of majority over minority even when the minority does not know about their own culture completely, un-comfortableness within the own created space by the migrants, and keeping up your own culture after migration.

2.1 Domestic Space

Creation of the domestic space amid diaspora is one of the main concerns of this novel. Domestic space is defined as the space in which we spend much of our time. Domestic space shapes our thoughts, memories and dreams and play pivotal role in the construction of one's self. As Allan and Crow remarks "The domestic is understood as a space that allows privacy, security and creativity" (Crow 9). In *Born Confused* Dimple's parent's create their own home (Domestic Space) after migration and in that home Dimple the main protagonist chooses her favourite place and considers this place as her whole world because she feels she is complete there with the absolute authority:

I didn't have too long, but went to leave the roll I' d just finished off in my favourite place in the whole house, perhaps my world, my darkroom. Or, my darkening room, as my mother mistakenly called it.
(11)

The room which she considers her whole world was located down the stairs, through the basement, and into the small sacred place at the back. There was no body to bother her in that space and feels that it was like an exclusive club for her with the firm authority and the password. She spends more time there than

in her bedroom, because it was a kind of island to her where she controls everything on her own. Beatriz Colomina in her article "Domesticity at War" depicts that:

A few feet underground can give man an island unto himself; a place where he controls his own world---a world of total ease and comfort, of security , safety and above all, privacy. (Colomina 7)

Dimple is fond of photography and her parent's never seemed to mind her taking pictures until recently. She means on birthdays and get together or Christmas. Dimple says that her parent's never hindered her in photography which makes her feel that their home was totally different from the rest. As it is quite obvious thing that if a teenager is allowed by his/her parents to do anything he/she is fond of, the teenager praises them in a very overwhelming manner. This shows the intensity of Dimple for her photography because it is she who is missing in all photographs instead of her father:

Our home was totally different than lots of homes in this sense: If you looked through recent family albums it was I, not my father, who was most often missing from the pictures, as I was most often the one snapping away. (26)

The most imperative component of the domestic space is home, as home has begun to attract an increasing amount of critical attention across the humanities and social sciences. As a place of belonging and alienation, intimacy and fear, home is charged with meanings, emotions, experiences and relationships that lie at the heart of the human life. As Alison Blunt and Robyn Dowling writes:

Home as a place and also as a spatial imaginary that travels across space and is connected to particular sites. Home may refer to a process of creating and understanding forms of dwelling and belonging. (22-23)

Dimple's parent's have kept many idols inside their home to whom they worship, for the reason that their inner space will look like same as it was in the past before migration. Since home or the domestic space plays a very vital role in

the continuation of life before and after the establishment of such institutions. As Lily Kong in "Mapping New Geographies of Religion: Politics and Poetics in Modernity" remarks that:

The Hindu Diaspora carries many facets of their religious and cultural identity while crossing transnational borders. In such a process, the subsequent retention and recreation of their identities within a new environment takes root within 'institutions' representing Hindu temples. These built forms symbolically and spatially embody the communal identity and act as a place of worship. (Kong 215)

When Dimple wakes up in the morning on her seventeenth birthday she sees her father praying to Saraswati. Her mother who is also present there tells her that you couldn't just sit around forever waiting for a quiet moment to crop up to mediate, the only way that a person can get solace or peace is to devote the self to the God. As Joanna C. Long in "Diasporic Dwelling: The Poetics of Domestic Space" opines:

If we lose the focus and just become attached with the things around us, whether people, whether things, whether homes, whatever it is and forget about the real aims....the real attachment that thing is leading to, God. (Long 336)

Meanwhile Dimple sees her father still standing before Saraswati and she thinks whether she is imagining it or was he praying even longer than usual and this made her nervous. Because she hasn't seen her father praying that long and it was her first time she saw her father reacting towards the idols in a very different manner:

I didn't remember my father ever praying when I was little, but out of nowhere the gods seemed to have sprung up all over our house. (73)

Dimple's parents always wanted their daughter to understand their own Indian culture, religion and traditions. They always tried their best to create an atmosphere inside their home as that of same before migration. Her parents constantly keep her reminding of their own culture and also about the value of

deities to whom they worship and get consolation in their life. It is believed that a person who lives in any culture gets affected by that culture gradually. Iris Young argues that:

For preservation to be taken more seriously as a form of building that is central to dwelling. For her the house is a space for material belongings of personal importance and both the space itself and these belongings accumulate meaning and personal value over time. (Young 73)

Whenever Dimple does anything wrong, her mother scolds her because she doesn't want this thing should happen inside their own domestic space and doesn't want that her daughter will merge or adapt those things which are really against their own stance. She tells her about homely things and makes her understand that homely here meant domestic, homemaker, home-stayer. Like someone who needed to get out more, in her opinion. Sometimes Dimple infuriates her parent's with her gloomy behaviour or gives some guilt gifts and then absconds herself in the darkroom which she considers a place of comfort, because she thinks it her own space where she holds supreme authority.

When Dimple, Karsh and Gwyn completed their shopping in the mall and then go into Gwyn's house. Once Karsh enters into Gwyn's house a traditional and cultural difference is exposed between the Easterners and Westerners. In East before entering in home people take off their shoes because, they consider their homes as sacred places like temples. Karsh continues with same traditions what most people in East do, before he enters into Gwyn's house he slid off his sneaks on the porch. Gwyn giggles shyly and tells Karsh why you are doing this and Karsh replies that in our tradition home is considered as a sanctified place a place of holiness, "A home is a sacred place, said Karsh - like a temple" (238).

As the grass always looks greener on the other side and in the same manner Dimple always thought of Gwyn's house as a stunning house, a house she dreamt off sometimes earlier. She finds everything in the house in same fashion she viewed it in her childhood. But as Dimple penetrates into it she finds this house a different one, one in a very desolate condition where you can't get

solace in a misfortune, and her whole thought changes and ultimately she realises home is where people are:

But now I realised it had always been a different landscape for Gwyn, that her beautiful house had always had a broken heart at its centre, splintering further with every beat. (242)

Dimple, Gwyn and Karsh are in Gwyn's house conversing with each other and at the end of the conversation Gwyn tells Dimple that your family is perfect and it is easy to set limits when you have none. Karsh tells that they are pretty cool. Karsh tells Dimple that he never understood it why don't you look for a guy like your father? (247). You have got the world's greatest role models right in your living room and you still go slumming. Do you realise that how lucky you are that your parents are together and they are still in love. Dimple tells him that what do you mean by saying this? She tells him that she has never seen them kiss never holding their hands, then Gwyn replies:

___What is kissing and holding hands? Said Gwyn almost snobbishly.
___That is a dime a dozen. They wake up together every morning, they sleep together every night; they manage to cross an ocean together and not fall apart. And they adore you. That is pretty perfect and you are complaining? What is wrong with you? You could use all that love to go out and conquer the world! (247)

Dimple's parent's not only embellished their home with the deities of Indian religion but also put numerous books related to the tradition, history, and culture of India. Once Dimple wants to know about the Indian culture she tells her father that do we have any books on Indian stuff (286). Her father looked like that he wanted to break out the Beaujolais (286). He threw his hand up delightedly and cried follow him and takes her into the room where books on Indian stuff were kept in abundance:

Books on Indian mythology, Gandhi and Nehru biographies, a personal history of Partition...the *Mahabharata* and *Ramayana*; guides to Indian architecture, alimentation, and Ayurvedic treatments. How had I missed these? (286)

Dimple unintentionally starts liking Karsh and was falling in love with him. Now it seems problem to her because she thinks Karsh could never feel the same for her as she is thinking because of the earlier disliking by Dimple. The more serious thing about which Dimple thinks is that there was Gwyn who is passionately in love with Karsh and is even ready to learn everything about the Indian culture he belongs to. So this problem frustrates her and for solving the problem Dimple thinks the best place will be her darkroom. She considers her darkroom as the best place to get remedy for everything and as soon as she enters inside the darkroom she feels better:

There was only one place I could do that. And it seemed as good a day as any, better even, to pay a visit to a darkening room. As soon as I was inside with the door shut firmly behind me I felt better. (342)

Home in Indian families is considered as a sacred place and every human being is expected to show some sort of respect towards it. For example before entering into the Temple we took off footwear's as an indication of admiration for the sacred places. Dimple sometimes gets confused about the traditions which her parent's followed in their home, because she doesn't find any other family in their neighbourhood to do the same thing. Her parents have created the same atmosphere inside their home by keeping the deities and idols in their own space and make it as sacred as a Temple. So, whenever they enter into their home or domestic space they take off their shoes in the same manner as people take off while entering into the Temple.

Dimple understood this whole mania when her father takes her to the Shree Ganesha Temple where she starts relating the facets, when she reads the commandments or list of friendly recommendations for appropriate behaviour and the first of these commandments being "Please remove footwear".

Meanwhile, Dimple meets Zara and she is very delighted with his personality because he tells her that he is just a regular person who has decided to be what he is in life, and he makes her to think it that is how you will make your life magical. When she turned to the darkening room, her world the first glimpse of the first negative strip through the enlarger took her breath away. She was astonished to see all these colours in her dark room where there has always been

black and white. So Dimple's space is becoming colourful day after day as she realises her own self and her passion of photography:

Today, in my little darkening room, it was amazing to see all these colour prints where once has only been black and white; one by one they' d slipped in, nearly replaced them. (452)

Finally, she remembered that rainbow she had seen once as a girl, that nearly full circle Ferris wheel arching its array of breathe taking colour over this pond and disappearing somewhere secret on the other side, bringing what had seemed then to be two different and two distant lands together.

2.2 Identity

Identities are ever-changing and impossible to fix: the need to negotiate identities is therefore constant (Bhaba 73). Identity crisis is the serious issue in this novel, almost every character who is portrayed in the novel craves for his or her identity. Not only the immigrants crave or struggle for identity but the native ones are also presented craving. Regarding this Stuart Hall claims:

Cultural identities are processes of 'becoming' as well of 'being', in which shared histories, common experiences and cultural codes may provide stable frames of reference whilst being 'subject to the continuous "play" of history, culture and power'. (Hall 205)

Dimple's anxieties started around her birthday, her first birthday when she was born and turned around and apparently she was holding her head in her hand which took her mother twelve treacherous hours of painful labour to eject her. She was born in a very uneven manner that is backward and clueless. In other words she was born confused and when she grows up she starts understanding these things and wishes that if there was any way to go back to back and start over things but her mother tells her that unfortunately you can't step into the same river twice. "So I came out of the wrong way. And have been getting it all wrong ever since" (1).

Dimple is confused from the very beginning in her life because maximally she lived in America but unluckily she is not recognised as American. Her best

friend Gwyn who remains always with her also labels her as an Indian girl and makes Dimple even harder to ponder over where does she actually belong? This whole thing happens when Gwyn introduces Dimple to Julian. Dimple tells Gwyn that Julian doesn't know who I am, but Gwyn replies her that he knows well...

--Oh, believe me, he knows who you are. I told him you were the *Indian* girl. I mean, *the* Indian girl. (9)

Despite the fact Dimple being in America she is hardly recognised as American by anyone. The sole reason for this was that her parents have the origination of India and she is also labelled with the same title which her parent's possess. So, Dimple starts hating her culture because she can't relate to anyone but her parent's about it. This thing frustrates her and creates a kind of chaos and confusion in her life:

So not quite Indian, and not quite American. Usually I felt more along the lines of alien...And in India. Sometimes I was too Indian in America, yes, but in India, I was definitely not Indian enough. (13)

On Dimple's birthday she thinks that it wasn't really a statement of new found independence. She believes that it was simply around a time her parents stopped understanding what she want and she stopped understanding what they wanted her to want. As Beatriz Colomina in "Domesticity at War" says that:

The battlefield of this new war is the domestic interior. The house is a military weapon; a mechanism within a war where the differences between defence and attack have become blurred. (Colomina 4)

Dimple turns down what her mother tells her, though every time she tries to show off that she belongs to America but unluckily she is always annulled by the people by saying that you are not American but Dimple always tells that "Mom I am American" (25).

Her mother reminds her every time that don't try to be what you are not. She tells her that may be you can change your outfit, your living style and will adapt everything that Americans do but, unfortunately you can't change your body:

Dimple, no matter how much how much you try you cannot change your bones. Your body is your temple; your body is your home. It tell you where you are from. (25)

When Dimple's mother makes her understand that you simply cannot be what you are not, she becomes furious and gets going by abusing her body:

My body's the whole country's home! I sniffed. --Look at it! All these hips, boobs, butts. Why can't I be just normal? (25)

When they are back to home Dimple and her father talks with each other about the birthday cake and during that talk father tells her that he doesn't understands her any more despite the fact that she is his own daughter. But the misfortune with Dimple was that she doesn't understand her own self:

--It's okay, Daddy, I said. --Even I don't understand me anymore. (28)

While living as a diasporian subject it is very hard to identify yourself where you do really belong to because the identities gets mixed up. As Paul Gilroy describes that:

Diasporic identities disrupt, challenge and critique essentialised conceptions of identities (as national, unchanging bestowed at birth, etc), partly by exposing how identities are produced outside or in opposition to the nation state. (Gilroy 85)

Dimple is confused about her meeting with a guy who could be a good husband for her, and she tells Gwyn that her parents have arranged a meeting with a boy named Karsh Kapoor. Gwyn becomes happy at the moment and tells Dimple that you are very lucky because your parents will never think something wrong about your future, and there is nothing to be scared of. And the important thing what Gwyn tells her was that you will get to connect with your culture. Gwyn lets know Dimple that you are so lucky that you even have a culture and there is a part on the map that means something to you. Gwyn tells her that I wish I had something like that. A culture, a country. As McGee and Banks in relation to culture argues that:

The essence of a culture is not its artefacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies. (McGee 8)

Listening to these words Dimple was amazed because she always looked at Gwyn as an uncontested queen of any place. Dimple was very much puzzled by looking at Gwyn in such a detestable condition and Gwyn craving for a culture and an identity for her-self. Gwyn is painfully blonde, reminiscent of modern mainstream America: borrowing Indian culture when convenient and scoffing at it when not. Throughout the book we find that Gwyn has more than enough problems of her own: absentee parents, boy problems, and identity issues.

Dimple is not willing to marry Karsh Kapoor and tells everything to Gwyn. She says that she doesn't want to marry a guy with whom she has nothing in common; and also who is very Indian; instead she wants to marry an American boy who must be good-looking, with an exclusive personality. In the meantime Gwyn meets Karsh and gets intimate towards him and then she tells Dimple to help her in becoming Indian, because she thinks that Karsh is so Indian and she should also become the same:

__You know what I mean. It's obviously important to him, his heritage. After all, he agreed to go through with the whole arranged setup thing, right? I know he really likes me and all, but I am just worried in the big picture that I am, well, that may be I am just not Indian enough. (276-277)

Listening to her entire talk Dimple in a very annoyed mood tells her that you are not Indian at all. Gwyn replies Dimple that she knows she is not Indian and tells her that she doesn't want that trivial thing to create any huddle in her relation with Karsh and finally tells Dimple that you are my best friend and you are going to help me in becoming Indian. Gwyn tells Dimple about the NYU identity thing that will turn out next weekend, and she thinks that will be the great place to know about the Indian identity and wants Dimple to accompany her in that identity conference:

--Come on, supertwin! What better place to figure out how to be an Indian than an identity conference? It'll be good for both of us. And besides, I will look like an idiot without you. (277)

Dimple, Gwyn, Sabina and Kavita met each other in NYU identity conference, where they talk about each other's yearnings. Kavita talks about the nostalgia which she feels about India and Gwyn as we know suffers from identity crisis, feels like she has really find a place in this South Asian Scene:

--Yeah, it's funny, Gwyn agreed. --For me--I know you'll say I'm crazy, but I felt like I'm really finding myself in this crowd. (313)

Gwyn started liking the Indian tradition too much and likes to take pleasure in becoming Indian queen:

--Well, I do admit, if I were a drag queen I'd want to be Indian one, said Gwyn thoughtfully. ---Such great jewellery, and the clothes and the makeup. It would be a drag paradise. But yeah, it is a bit of the mindbender. (315)

Kavita and Sabina are portrayed as lesbians in the novel and Kavita is left by Sabina as she latches with some western girl. Kavita is very dejected after the betrayal by Sabina. Kavita says that she was her beloved ABCD, but she left her with the C and ran off with the rest. Kavita unravels the whole story to Dimple, and tells her that it was enough for her to be a woman who loves Sabina and that doesn't mean she was going to lose her to a man, or to anyone. Kavita tells Dimple that she was in love with Sabina whether she was in the body of the man, a woman or an elephant. But that wasn't enough for her, no Kavita says that she was not advanced enough to wear her name with pride, because her roots were Indian and she lets it know to Dimple when she tells her that you are too advanced:

__May be you are too advanced, I said.

__She says I am too Indian.

__Versus South Asian? (381)

Identity crisis seems the foremost problem throughout the novel, every character is craving for it and one and all seem confused about where they belong to. Dimple Lala the main protagonist also craves for her individuality and tells Kavita that she doesn't know what she really is:

___ I don't know. I guess I am not just Indian enough for the Indians or American for the Americans, depending on who is looking. (382)

Dimple lets Kavita know that she is feeling that she doesn't fit well into either place that she really never thought of in that way. Kavita replies her that maybe you are too big for one place; you have too much heart and home and information to be contained in one tidy little box. Kavita makes Dimple conscious that she is all over the place, and fits into both worlds. She makes her realise that you don't have to think of fitting into one thing because you are inter-remedial:

--You are....interdisciplinary, if you will. But you have to realise, there is no such thing as the tidy little box you think you have to fold into; it simply doesn't exist. That is why I am learning as we speak. (382-383)

Dimple and Gwyn inside the mall starts arguing with each other for stealing the idea which Dimple thinks was her. Dimple tells her that you have got the speciality of stealing others ideas. With this statement Gwyn becomes furious and starts squabbling with Dimple. Dimple tells her that if she were to use it she must have shared it with her after all they have shared everything. Gwyn reacts in a very fuming manner and tells her that you didn't share Kavita, or the hot pot party and also tells her that you didn't share Zara or the book about your grandfather and finally you didn't share your feelings. She tells her that it is actually not about stealing any valuable thing but it is all about stealing Karsh and Dimple you have to admit it. But Dimple refuses by telling her that it is not about stealing Karsh but about stealing identities:

--Well, I was Indian first, and that didn't stop you from trying to take that, too, I said. ---it's not just about stealing Karsh, Gwyn. It is much bigger than that---it's. It's about stealing identities. *My identity.* (395)

Dimple at the end realised that she was looking over the edge of the world, and it was the moment when all was right with the world, the music was all around and inside. All together like this the dancing bodies looked like part of the same organism, the very blood in its veins, and her photos were windows into the multi-eyed animal; even inanimate objects soled up. Dimple finally was out of the confusion and feels at home for the first time in her life, and ponders over that the beat we have to follow in our life is the beat of our own heart:

These were all ever-changing things, which made people ever adapting creatures. You could call it confusion at a bad day---or just a call to dance on a good. In any case, I no longer felt confused --- well, a lot less confused, and I certainly wasn't confused about The Boy now taking my hand. Standing here, tonight, with Karsh, I had the sense we were at the beginning of our own once upon a time. I had the feeling I was home at last. (491)

2.3 Domination of majority over minority

Growing up today is pretty hard. Growing up as a minority in a school where no one knows of your cultural background can be even harder, especially when you don't fully understand your own culture yourself. Dimple Lala is a teenager growing up in America, with Indian parents who have Indian ways.

Dimple thinks that in the places where nobody understands you and your culture, you need someone, with questions to give all the answers an ear to inform, and for Dimple this someone was Gwyn. Dimple thinks that Gwyn had this all and she had her and which by some sort of transitive theory gave her access to everything she possess. So, in Dimples life Gwyn was a dominating figure, one who was a kind of inspiration. The locker that was provided to Dimple was maximally occupied by Gwyn. It was mostly her stuff there.

Gwyn was everywhere present in Dimples life, even in the space where Dimple feels comfortable Gwyn was always there. Dimple gets melancholic or dismal at the end of the school year. She tries to capture certain moments that will hang about as memories to her but every where Gwyn appears like smoke in snap shots:

I got disproportionately nostalgic at the end of the school year, not only for the good times but even perversely, for my own misery, and took snap after shot of empty hallways, bathrooms, classrooms. But no matter what I was trying to capture on film, if Gwyn was anywhere around, she always jumped in, drawn magnetic to the lens. I half expected her to do so now and even took off the lens cap to facilitate her entry, but it was a no go. (3)

When Dimple finally keeps the pictures in line it was Gwyn who was everywhere present in the photographs. She was foremost personality in all the photographs which Dimple took. Whenever Dimple looked at Gwyn, she appeared the very image of the America to her. To Dimple it looks as if the whole America is submerged in Gwyn, and she is the pathway for the whole generation and she herself is nowhere:

Looking at this black and white of a red, white and blue moment, Gwyn appeared the very image of the American dream itself, the blond-rooted, blond-haired, blue-eyed Marilyn for the skinny generation. And if I was her reverse twin the negative to her positive that made me? The Indian nightmare? The American scream? (12)

On Dimple's birthday her parents took her to the shopping mall as it had been a ritual ever since she landed into puberty. Basically, what would happen was her parents would take her to the mall and let her pick out a few of her own presents. When Dimple and her parents enters into the mall where Dimple wants to purchase clothes which her friend Gwyn likes to wear, because Dimple wants to look like her as she is inspired by her personality. Dimple's mother's ideology is totally different from her and she tells her to choose that clothes which will look nice and fit on her body and not that which will look discomfited:

---Dimple, she said. ---You are a beautiful girl. You have hips. They arn't going anywhere. This is the Indian body. We are not like these straight curve less Americans. (25)

When Kavita acquaints Dimple about the meaning of ABCD, she realises that for now she was an ABCD. She is awoke with the conviction that my new

status as ABCD showed, the same way they say that your walk goes funny after you lose it. Kavita's gift has turned her into a very desolate condition and she really ponders over the state of capital C. This whole thing irritates her and makes her hopeless that her parents were going to have arranged her love life for her? Doesn't matter how much Dimple is confused with the whole mess, one thing she believes in the midst of all this is Gwyn who will understand her, because she is very much inspired by her persona:

But there was one thing I knew even in the midst of all this confusion. No matter what else had changed, one thing had not: Gwyn was the one who would understand, the only one with a comeback in crisis. (110)

2.4 Photography

Dimple portrayed in the novel has passion of photography and captures every moments in her snap shots because the photographs are always a kit of images that bears witness to moment when they have been taken. As Beatriz Colomina in *Domesticity at War* argues that:

Photography is paradoxically, the privatization of the view, that is, of the "exterior". People could construct their own histories in photographs, in snapshots, just as they could construct the "exterior" of their (underground) houses as images of cities. (Colomina 9)

When Gwyn and Dimple went to school, Gwyn announced to her on the way that after today long hot months ahead and in these months anything could and would happen. And it was true the temperature was rising and there seemed to no end in sight. Nobody was paying attention in the classroom everyone was thinking about how quickly a moving body could make it to the front door and into the summer vocation. But Dimple was the exception from the whole class, because she was considered the "other one". The only thing with which she was satisfied was her camera and her best friend Gwyn:

Now the bell was ringing and I was staring into the upper shelf of my locker at Chica Tikka, my beloved camera. (2)

Through her beloved camera Dimple was watching everyone's jubilation, the happy clack of the locker doors, the sign-my-yearbooks, the hallway hugs among people who never really seemed to hang before. Dimple always feels comfortable behind the lens of the camera because it was a kind of gift of invisibility which comes in handy when she was taking sneaky peeks at other people's lives.

Dimple and her Dada Ji were quite intimate with each other and Dada Ji sit for hours listening to her. But Dimple doesn't feel the comfort she expected from him; perhaps because; Dada Ji didn't understand even a word of English and Dimple didn't understand Marathi. He is very friendly with Dimple, very much and can't picture her life in the far away alien land where linguistic negligence occurs between them. He tells Dimple that this America you speak of is like a dream, because he is too old to travel, and it breaks his heart when she talks of going back there, and always watches her with eyes full of questions.

When Dimples comes back to America she takes snap shots and grabs almost every moment in her camera and send those snaps to her Dada Ji. These snaps were a means of communication between her and Dada Ji. Roland Barthes claims:

That photographs show what is culturally coded in them. They are looked at, and sent to others to look at, because they are seen as accurately showing appearances. Photographs are seen as offering a different view than being 'in the think of it'. (Barthes 85)

Despite the fact of linguistic negligence she and her Dada Ji stay connected with the means of these photos. So with these photos they shared every precious moment of their lives with each other:

When I got back to America I started taking photographs for him...We were going to get around this language thing! It seemed so simple: we had use pictures to talk. (16)

Dimple and her Dada Ji kept this momentum continue, and day after day the communication between them took a pace. Till that time Dimple was using her old camera but now her Dada Ji has sent her money to buy a serious camera on

her birthday. So that is how Dimple got her third eye Chica Tikka. She imagines that Chica Tikka, could see far-far away, even to where Dada Ji was now. After some time these pale blue letters stopped coming to her but there seemed to come more from their relatives to her mother. Though Dimple doesn't feel dismal now because she had the camera, and she thinks that nobody truly understands why she is so attached to it and why she like spending so much time in the dark room which she considers her whole world.

Dimple and Karsh meets all of a sudden with each other and they talk about the secret treasures of their life. Dimple lets him know that her camera is the secret treasure of her life. Karsh tells Dimple that you are amazing with your camera; you get so into it with dire concentration that you look like a little kid chewing an eraser, solving a problem. You get so much involved into your camera that you start imitating your subjects, standing like them, moving like them, even talking to them, you are awesome with the flash of your camera, and he tells her that he has never seen anything like this.

While conversing with each other Dimple tells Karsh that it is her grandfather who was the sole reason for taking pictures, because they couldn't speak the same language and then they decided to talk through pictures and showed their worlds to each other through pictures.

As the novel goes on many different things takes place certain characters get transformed and their daily routine of life alters. Dimple after losing hope to catch up with Karsh is quite depressing with her life. And during that phase of life the only place to get comfort was to enter into the dark room that was her world where she starts looking at the photographs she took in the past in order to get solace because, tensions and conflicts are erased in favour of images and they represent reality and accurately appearances. As Roland Barthes describes looking at the photograph of his mother after death:

There I was, alone in the apartment where she had died, looking at these pictures of my mother, one by one under the lamp, gradually moving back in time with her, looking for the truth of the face I had loved. And I found it. (Barthes 67)

She wants to know whether these photographs will come up with a new story or not. When she goes through the photographs she finds them different and narrating a much altered story she has thought of. She has always viewed their subjects as simply youthful versions of the parents she shared a home with; today she began to see them as visions of young people who had never imagined getting old, nor what their lives one day become. Roland Barthes says that:

Photography never lies: or rather it can lie as to the meaning of the thing, being by nature tendentious, never as to its existence.
(Barthes 87)

Then she lingers over the pages, smiling sadly over Dadaji's script, her mother watches her doing so and tells her that perhaps it is the reason you love so much your darkening room. Dimple replies yes this is, because she feels complete when she takes pictures and then she keeps these pictures here in the darkroom:

___ Yes. Yes, it is. When I am in there, when I am taking pictures, I feel like there is nothing else I had rather be doing, nowhere in the world I'd rather be. (422)

Dimple and Kavita, after going back to Kavita's apartment converses with each other several times, Kavita being more experienced and more mature than Dimple always counsels her for the strength and great passion of photography. Kavita tells her that you need to change things, the things which are quite problematic for this time you need to turn them as your tools for acquiring your individuality:

___ And in the mean time and always, she counselled me. ---- Focus on your strength.

___ Which is?

___ Taking pictures, yaar! You are very lucky to have a passion like this, and to be so good at it. (434)

Dimple meets Zara fortunately and he lets her with an altered personality. He tells Dimple to believe in what you are. He tells her that you just take yourself into your hands and rub a little, you activate your identity, and that is the only way

to make the world a better place, after all what good are you to anyone without yourself. Dimple gets fascinated on Zara's own seamless transformation.

After meeting with Zara she realised herself as a photographer she knew now what to give Karsh on his birthday. Her photographs, because they were closest to her soul and were the first tangible ways to understand her life, and in the end they will be a way for her to understand Karsh. She thinks that may be she will not get Karsh the way she wants him but she could share the thing which she is proud of in her life:

May be I couldn't have him the way I had hoped, but sun and rain, I could share with him what I was proudest of; these images were perhaps the best way for me to explain myself to him, better than all my fumbling words and awkward silences and moody moments at least. (453-454)

2.5 Traditions that keep your conventional identity stand after migration

Tradition was the name given to those cultural features which, in situations of change, were to be continued to be handed on, thought about, preserved and not lost (Graburn 6). *Born Confused* explicitly shows some characters that remain stick to their conventional traditions to continue life after moving into a new place.

Dimple's parents always tried their best to remain stick to the Indian traditionality and also want Dimple to be the same. Dimple's mother meets her best friend Radha Kapoor who had a son and when Dimple and her mother came back to their home they talked about the whole thing and ultimately this whole conversation led to a whole new bit. So Dimple got the glimpse of match making ever since the folks have been doing in the past. She gets tensed about this and wants Gwyn to help her to excavate from the problem.

The lives of the immigrants are both liberated and trapped by cultural changes on both sides of the ocean. They struggle fiercely to carve out an identity of their own...they have one foot planted in the traditional world of their parents and grandparents within the home, the other rooted outside the front doors. (Gupta 122)

Dimple's parents after migration carried out certain things in the new foreign land which their folks have been doing since times immemorial. They did so in order to remain stick with their past culture and also preferred cultural preservation with economic integration. As Blunt says:

The use, display and meaning of material objects must be thought together with the habitual and ritualised practices that surround and function through them. This means exploring the intersections between how domestic space is designed and inhabited, because domestic architectures 'are inscribed with meanings, values and beliefs that both reflect and reproduce ideas about gender, class, sexuality family and nation' which may or may not connect with how these spaces are actively lived by people. (Blunt 507)

The tradition in Indian homes is to keep light burned for the whole night, and they continued it after migration to keep intact with their own culture:

At my home, a single light still burned. The house of eternal Diwali: that was the symbolic bulb, the vigil we left on in the study to deter burglars when we were out and I guess, when we were in, too. (70)

On Dimple's birthday her best friend Gwyn gifts her with a new fake ID so that they can explore the bounded arenas without problems. Dimple's parents are unhappy about the obsession of embarrassed things and also about her dating activities. They are orthodox Indian's and care about the honour of their daughter and their own reputation. They don't want to lose it and also doesn't want to deflate from the position they have acquired in the alien land. So her parents come up with what they think of a perfect solution of marrying Indian boy Karsh Kapoor because her parents thought of Karsh Kapoor as a suitable boy and decide almost immediately to set them up, whilst Dimple cringes at the idea of dating a suitable boy:

You need a nice Indian boy my mother concluded someone to be a good influence to keep you on track. He will appreciate you. He will not be too good for you like some other useless characters. (83)

Her parents want to stay connected with their own Indian culture in the new foreign land where they live presently and that is why they decided to marry Dimple with an Indian boy. But Dimple herself wants to sink in the American culture and doesn't want to marry an Indian boy. She doesn't want an Indian boy to appreciate her and tells her parents:

What is being appreciated by a geek, or by someone who looked more like a cousin or brother, mean anyway...What I wanted was...Someone, who all the girls stayed at, but who turned and peered out over a silk pair of sunglasses at me, with all of them there, watching. (84)

Problems arose between first and second generation immigrants in understanding each other. The first generation immigrant wants the second ones to follow everything whatever they do themselves, but the second generation immigrants feel embarrassed in doing so and gets disoriented at certain situations:

Cultural conditions of the Indians settled abroad varies substantially and so their contextual and situational conditions which has bearing on their adaptation and adjustment at the place of settlement. (Gupta 129)

In *Born Confused* Dimple's parents don't give up their own conventional traditions and continues with them despite of the fact that living in an unknown geographical land and they always cook Indian food in their home:

Majority of the Indians in various countries have been sandwiched between the parent culture and the culture of the host society, but the nature and degree of sandwich culture differs from group to group and from country to country. (Gupta 129)

In Indian family's women plays a pivotal role, especially in kitchens and on dining tables. They consider kitchens as their own space and completely think of it as their space where they control everything on their own. As Joanna C. Long writes:

The social importance of kitchens and cooking suggests the smothering of a women's life. (339)

Whenever any guest enters in an Indian family he or she is considered as god in guise of person. So, the guests are given sufficient admiration in Indian families. When Kavita enters into Dimple's home, her mother makes lot of arrangements for her, especially in lunch when the table is exploded with food, creaked with the weight of it. Dimple's mother laid out all together, sweet and salty side by side in Indian style.

The custom in traditional Indian families is that women never take their meals before serving other family members. Dimple's mother continues with this custom in her new home despite the fact of being in new land. She serves Kavita and her own family members on her feet and on the end eats herself and sometimes if her husband calls her that he will be back home late night she waits for him and then takes her meal with him:

It was true. Often we didn't need even three seats; when my father was on call or late coming home from the hospital there will be two dinner times in our household...When we were all three there, or at home with guests, my mother usually spent the entire meal on her feet, keeping the naan warm and refilling glasses. (94)

In Indian families when people enter in to the living room they take off their shoes before they step in. Dimple's parent's carries on the same Indian tradition after being diasporic subjects. When Karsh and her mother visit Dimple's home they do the same thing before they entered in their living room, because they also belong to the Indian Diaspora:

My mother made a great show of taking off her shoes before stepping back into the living room, which she does sometimes to encourage non-Western guests to do the same. But there was no need to hint these people. Karsh has already boingged out of his sneaks and Radha kicked off her mules. (125)

Kavita after being deceived by Sabina lives in Dimple's home for some time but decides to go back to her Manhattan apartment again and deal head on with

the new state of things, but in a very conventional manner. As Bryden explores similar dynamics of 'outer' and 'inner' space through the *Haveli* or courtyard house in India:

Here the very architecture of the house is linked with Hindu spirituality, the rooms are organised around the flow of air and energy and the dimensions of the human body, and the practical rhythms of the house follow the passage of the sun. (Bryden 39)

The tradition in India is that at whatever time you think of starting a new beginning you invoke gods, the remover of hindrances in your ways or a sort of Hindu house warming. So, Kavita wants to start with the same tradition before going back in her apartment:

In India whenever you come upon a new beginning you invoke the god Ganesha, remover of obstacles, and have a Pooja, which was, in this case a sort of Hindu house warming. (425)

In the whole chapter an effort has been made to study issues related to domestic space, problems within it and also how domestic space helps in shaping an individual's identity. Identity crisis, domination of majority over minority and the passion of photography of a teen age girl are attempted to make known and most importantly how a teen age girl at first confused about her identity reveals it after understanding her own cultural values. Finally, the vision of the novelist is important because, she has incorporated very delicate issues without ever being moralistic or trite.

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Chapter 3

Realistic Delineation of Immigrant Existence in *Queen of Dreams*

Chitra Banerjee Divakaruni, born in Kolkata, India in 1956, a prominent writer and poet who currently live in Houston, Texas, where she teaches in the Creative Writing Program at the University of Houston. She wrote many essays and in these essays she explained the stimuli behind her novels, some of which are related to her own life changing experiences in North America, while others are more closely linked to her memories of India and the tradition of myths and folk tales passed on from generation to generation (Zupancic 2). As an engaging lecturer, she has always examined her own writing in the context of contemporary literature.

Chitra Banerjee Divakaruni's novel, *Queen of Dreams* (2004), utilizes the magic realist mode. She takes up the life of the Indian immigrants in the USA as the subject matter of her novel and tries to vivify the image of women who have tried to assimilate into the alien culture and have tried to accept the changed identity, overthrowing the Indian cultural heritage in which they took their first breath. In this novel Chitra Divakaruni has portrayed Rakhi as a young artist and divorced mother living in Berkeley, California, struggling to keep her footing with her family and with a world in alarming transition. Rakhi is a second generation Indian who has never been to the land of her ancestors but paints fanciful pictures of it in a bid at closeness with her roots. Rakhi Gupta is American, her parents not quite so. Bengali immigrants in California, they carry with them an Indian past they think they will not share with their daughter. Her mother Mrs Gupta has a gift of vision and ability to foresee and guide people through their fates, and this gift fascinates her daughter, but what is most important is Mrs Gupta's spirit of solving other's problems by not overthrowing her old culture and adjust herself with the surroundings of USA and her relationship with family members.

So, this gift of vision and ability to foresee and guide people through their fates fascinates Rakhi and by this thing Rakhi also feels isolated from her mother's past in India and the dream world she inhabits, and she longs for something to bring them closer. Burdened by her own painful secret, Rakhi finds solace in the discovery, after her mother's death, of her dream journals. "A dream is a telegram

from the hidden world" (34), Rakhi's mother writes in her journals, which open the long-closed door to Rakhi's past.

As Rakhi attempts to find her identity, knowing little of India but drawn inexorably into a sometimes painful history she is only just discovering her life is shaken by new horrors. In the wake of the terrorist attacks of 11 September 2001 she and her friends must deal with dark new complexities about their acculturation. The ugly violence visited upon them forces the reader to view those terrible days from the viewpoint of immigrants and Indian Americans whose only crime was the colour of their skin or the fact that they wore a turban. As their notions of citizenship are questioned, Rakhi's search for identity intensifies. Haunted by her experiences of racism, she nevertheless finds unexpected blessings: the possibility of new love and understanding for her family.

The novel gives intimate first person accounts of first and second generation immigrant existence. *Queen of Dreams* is blended with the themes like creation of own space after the scattering of an established set up, family relationships, pride in one's heritage, identity crisis, and keeping up the traditional culture. *Queen of Dreams* is divided between India and the US, although set entirely in America. To Rakhi, as no doubt to many US born Indians, India represents the mystical and the longed for quite literally a land of dreams, and one that she is on a quest to understand, through the cryptic medium of her mother's dream journal.

3.1 Domestic Space

Domestic space is the space that allows privacy, security and creativity. After dispersion the immigrants have to choose a particular space to continue their journey of life and then by any means they choose it and continue their life. The space which they choose for the continuation of their life after the dispersion or the scattering of the established set up is called domestic Space. Home is the best representation of the domestic Space, and one of the defining features of home is that it is both material and imaginative, a site and a set of meanings and emotions. As Alison Blunt and Dowling argues "Home is a material dwelling and it is also an affective space, shaped by emotions and feelings of belonging" (Blunt 22).

In *Queen of Dreams* Rakhi's parent's opt a place in the new alien land and make it as their domestic Space. In this domestic Space Rakhi's mother chooses a particular place for herself in which she doesn't let enter anybody except herself, a sewing room where she sleeps alone. Rakhi says that whenever she awoke in the morning, she sees her mother in the kitchen working. The sewing room would be bare and she never knew where she put her bedding. The carpet wasn't even flattened to indicate that someone had slept there. When Rakhi's mother died her father tells her that she didn't love him and she never let anyone get that close into the place she opted for herself in this home:

Years later, after she died, my father would say, 'Not true. She didn't love me, not really. She never let me get that close. The place right at the centre of her---that was reserved for her dream gods or demons, whoever they were. She never shared that with anyone. Not even you.' (8)

In *Queen of Dreams* almost every character possesses a particular space for him/her, a space where they control everything and possesses complete authority. Rakhi the main protagonist of the novel possess The Chai house as her own domestic space and thinks that she has made it by her own hands and has complete domination over it. Mrs Gupta chooses the sewing room and the dark closets inside it as her secret place where she never let enter anyone whether that be her husband or her daughter and hides both valuable and shameful secrets of her life in those dark closets.

Rakhi is portrayed as the owner of the Chai House, where she and Belle work together. She feels lucky to have this place because she thinks that she have her daughter with her all because of this Chai House. It was the place whose walls they have painted and had put every effort to make it as beautiful as much as possible and ultimately her efforts doesn't gets unrewarded because it is The Chai House that swung the balance in her favour:

I draw in a deep breath. Naive or not, I love this place -- and I am fortunate to have it. Because if it weren't for this store, I might not have Jona today either. (22)

Rakhi has a great relationship with her mother, whenever they meet, they are happy and they enjoy talking to each other. Her mother would do everything possible to help Rakhi if she is in trouble; she is very much intimate with Rakhi and always remains in a positive mood to help her and this is perhaps the reason Rakhi is reluctant to share her problems with her mother. In spite of such great closeness between Rakhi and her mother, Rakhi is not ready to share her problem of Chai House with her, because she doesn't want to let her mother enter into her own place and overtook it, she thinks she has created it herself and doesn't want anyone to intrude into its premises:

But here's Rakhi's shameful secret: she doesn't want her mother in the store. The Chai House is her sanctuary, the one place she has made her own. Much as she loves her mother, she doesn't want her taking it over --- the way she dominates other areas of Rakhi's life. (47-48)

Both Rakhi and her mother have chosen or created their own spaces after living in a different land. The Chai House is the space created by Rakhi for herself and the sewing room is the space chosen by her mother. They didn't let or want anyone to overcome their occupied spaces. They feel complete in their opted spaces and have certainty of achieving every precious element of their lives in the midst of these spaces. Mrs Gupta the decipherer of dreams claims that it was the sewing room where she had achieved the power of telling the meaning of dreams:

The night I' m writing of, she came crying to me where I slept on the floor of the sowing room, where the seeds of dreams fall into me. (50)

After living as a diasporic subject, the immigrants still feel nostalgic about their past dispersed institutions where they were once fully established. At the core of the concept of diaspora lies the image of the remembered home that stands at a distance both temporally and spatially. The "place of origin" may be the focus of the sustained "ideology of return" (Brah 205). In *Queen of Dreams* the immigrants who have been portrayed still cherishes about their conventional lands and thinks it as a paradise. As Lynellyn D. Long and Ellen Oxfeld writes that:

A home land has meaning even when people are ambivalent about it rather than identifying with a particular place, or when the Diaspora in question. (5)

Belle had told Rakhi once that the immigrants always feel nostalgic about their past lands and yearns for their orthodox places:

Belle had told me that her parents ---- and the parents of other Desis she knew---loved to go on and on about India, which in their opinion was a close to paradise as you could get. (82)

Diaspora is intimately entangled with trauma, which is partly constituted by loss. The ultimate loss for diasporian's collectively is the homeland. Scholars state that members of a diaspora "retain a collective memory, vision or myth about their original homeland---its physical location, history, and achievements" and that "they regard their ancestral homeland as their true, ideal home and as the place to which they or their descendants would (or should) eventually return --- when conditions are appropriate" (Safaran 89-90; Cohen 26 and Clifford 305).

Talking about Mrs Gupta, she socially and culturally position herself as an Indian immigrant neither acculturates nor assimilates into the host country culture but just adapts or adjusts with life around her without changing or transforming herself. Her adaptation and her will to be an authentic Indian surfaces when Rakhi's Chai Shop was at the point of crumbling and Mrs Gupta's valuable suggestion were called for.

Customers are not coming into the Chai House and it is totally out of business, even the regular customers are not seen coming there, and this thing creates a lot of tension in lives of Rakhi and Belle. The whole business is shut down and they even don't have enough money to do certain changes inside the Chai house to attract customers. The only source which is left to them is to take help of Rakhi's mother. After lot of argument between Rakhi and Belle they finally agree to call Mrs Gupta for their help. When Mrs Gupta comes to help them they enter into the Java to check out the cause of the shattering of their business. When they enter into the java Mrs Gupta notices certain things and wants to discuss them with Rakhi and Belle. Mrs Gupta treats the Chai House not as place

for their business but she treats it as a territory where they feel secure. As Young in *Justice and the Politics of Difference* remarks that:

Home as a particular locale overlooks larger dimensions of homemaking and domesticity that have been opened up by the research on Diasporic cultures. The projection of local feelings of belonging onto a large scale territory and 'imagined community' is the preserve of nationalism. (Young 161)

When Belle compels her to discuss what she wants to discuss, Mrs Gupta tells her that she will discuss it, not here but when they will reach into their own territory. Rakhi says that she waited for her mother, what she will tell Belle, because she thinks that she is a dream reader not a fortune teller:

But she only says, 'Patience, Balwant. Not until we are back into our own territory.' (87)

Rakhi's parent doesn't reveal anything to her about their conventional land i-e India and had been hiding things from her: beautiful, mysterious and important things as they always had and were all the times providing circumlocutions to her. Rakhi a second generation Indian who has never been to the land of ancestors paints fanciful pictures of it in a bid at closeness with her roots. For diasporic communities, concepts of "Home" are entangled with the origin homeland and with nostalgic longings for return there, even among diasporic subjects who have never actually lived in the homeland. As Lynell D. Long and Ellen Oxfeld insist that:

Diaspora literature is an excellent starting point for analyzing different experiences of return ... Even if the homeland exists only in memory, the idea of return is critical for many dispersed communities, and it exceeds beyond those who personally remember the home country. (5)

Her mother especially hides everything to her because she doesn't want her daughter to fall between the things of here and there, between the present life and the life that can certainly not be; Rakhi becomes annoyed with her mother for doing all this:

‘You are right. It is my fault I see now that I brought you up wrong. I thought it would protect you if I didn’t talk about the past. That way you wouldn’t be constantly looking back, hankering, like so many immigrants do. I didn’t want to be like those other mothers, splitting you between here and there, between your life right now and that which can never be.’ (89)

Every person, after making of a complete home occupies a particular space for him or herself. This space they occupy becomes a complete secret place for them and it is the space where they hide their personal and important things. In *Queen of Dreams*, Rakhi tries to find out what her mother was made of. Mrs Gupta has always been an enigmatic personality to Rakhi and always looked like a mystery to her, because of being unaware of her past and also about her present. She has every time appeared as a mythical character to her which obviously became impossible for Rakhi to know about her real personality. After the death of Mrs Gupta, Rakhi starts packing her mother’s things, goes through the kitchen drawers unearthing various things, then considers the bookshelf and sees certain books about the distant places of the world, touches their spines lightly trying to imagine what went through her mother’s mind as she turned their pages. She realises how defenceless things become when their owner is gone. Trying to know about who her mother really was, she intrudes into her personal space in which she has spent more time:

She has saved the sewing room for last, partly from the reluctance to intrude on her mother’s private space, partly from a hope that here, perhaps, she will find a clue to the mystery of who her mother was. (119)

Rakhi always hated her father for the reason because she thinks that it is he who is responsible for her mother’s death. He always looked as a senile person to her, a person whom she hates most after her mother’s death and doesn’t let him enter into her space. When Rakhi is in the sewing room to find out what numinous personality her mother was, her father comes outside the door and tells her that you need to talk to someone to come out of that depression and moreover you

haven't eat anything all day. Rakhi is very much annoyed with him and tells him that at least she will not talk to him to help her to come out of that depression:

'You didn't eat anything all day,' he says. 'Here, I made up a plate for you.' He advances into the room.

Don't come in here, into her space. (124)

Characters whosoever are portrayed in the novel has the realisation of their own space and whenever they have a chance to enter in other's space no matter how small it is, their conscience kicks in compels them to think that they are in some others space and they have to behave in a very sublime manner. In *Queen of Dreams*, when Rakhi sleeps on her mother's bed she rolls up the bedding and places it in the closet in a very good manner as an acknowledgement that it is not her own space but her mother's space in which she has reside:

I roll up my bedding and place it in the closet, not exactly neatly but not untidily either. It is more than I would have done in my own apartment, an acknowledgement that it's my mother's space I' m inhabiting. (153)

When the business in Chai House is in shambles, Rakhi the owner and Belle her companion is tensed about the situation. Rakhi's father wants to help her in coming out of that disastrous situation and tells her that he has some valuable suggestions so that you might not lose the Chai House, the space which Rakhi has made on her own:

'I might have a suggestion or a two, something to keep you losing from the store. It's a lovely space---' He says it with such earnestness that I hold back my retort. (162)

Rakhi and her father have a kind of conversation with each other and her father tells her that her mother was a meticulous person. The journals which you find in the closet in her sewing room, you didn't find those by accident but she left them for you, a kind of way to tell you what was on her mind. Rakhi always acted reluctantly to her father and tells him that her mother had never difficulty in telling her exactly what was on her mind. Her father makes Rakhi understood that those

were just surface things and the reality about her personality lies in her own space, the dark closets:

‘Those were just the surface things, the things she needed to say to run your everyday life. But the important things --- the ones that live in the dark closets inside us --- I think everyone has a trouble speaking about them.’ (163)

Personal spaces play a very crucial role in the life of any person because the fundamental secrets of the person’s life are kept there without anybody’s intervention. In *Queen of Dreams* the dark closets in the sewing room plays a poignant role in keeping the secrets of Mrs Gupta and finally it is that space which opens up and shows Rakhi and her father the reality about her mystical personality.

Each character portrayed in this novel occupies his or her own space and doesn’t like the intervention of others in that personal space. The fact is that even nobody likes to enter into others space and the fact is that they don’t see it and feel it in the same sense as the occupier himself or herself sees. After Rakhi’s divorce whenever she enters into her husband’s house she feels a kind of nostalgia and sickness in her mind and always thinks that she doesn’t belong to his house. She possesses a strange feeling when she enters into the house of her husband. She thinks that her activities will be monitored. She thinks that it is not her space anymore and shivers in entering into it.

But this time it is her daughter who is ill and is compelled to enter into the domain of her divorced husband. It is her love for her daughter that makes her forget the whole mess that infuriates her, and she enters into her husband’s house without caring for other things that happened in the past:

It is hard for her to step across the threshold into a space where Sonny has brought other women. Then she sees Jona curled up on the bed, flushed and shivering under a quilt, and forgets lesser things. (200)

After the catastrophe of fire in the ‘Kurma Shop’ Rakhi realizes her mother’s words that, “Calamity happens so we can understand caring” (237). The bond of

affinity develops after the calamity in the Kurma shop. Disaster makes the customers more informal in their relationship to Rakhi. The fact that they all belong to one country makes them relate and they form a distinct ethnic group and community. The customers begin to flock around the 'Kurma Shop' to hear Mr Gupta sing their cherished old, loved Hindi songs. They rediscover the joy like an "unexpected oasis tucked into an arid stretch of dunes" (196) a pleasure they thought they would never find in America.

They presented gifts to the concerned people of Kurma shop and Rakhi becomes melancholic about these gifts. Sometimes she is deeply honoured but other times she is exasperated at having to find space for them in the store. She thinks that she has never thought of such a great change in my Kurma house and this makes her nervous but at times she is happy about this change:

My Kurma house is suffering a sea change, growing into something very different from what I had envisioned. I feel as if I' m losing control. But when I calm down, I found that I quite like the creature it has become, this many chambered nautilus. (240)

3.2 Identity

Identity is one of the most serious questions to tackle with after the scattering of an established institution. Once a family leaves their conventional place either by their own will or by any force they have to go to another place to continue their living and at the new place there is always the problem of identity whether to continue with the traditional one or to adapt new one. Paul Gilroy says that:

Identity (as both a concept and a lived experience) is central to discourses of diaspora and, in turn, diaspora has been crucial in unshackling identity from territoriality. (Gilroy 299)

In *Queen of Dreams* Rakhi lives in Berkeley, California and being a second generation immigrant, after the 9/11 attack on the World Trade Centre remains disoriented whether she is American or Indian. As Femke Stock argues:

Adding to the complexity are differences between first generation migrants, who can relate their Diasporic experiences to their own memories of a time before migration, and later generations for whom the 'new land' has never been new and whose memories of the 'homeland' are more fragmented. (Stock 24)

Rakhi is quite intimate with her Indian friend Belle since they are roommates during their freshman year at Berkeley. They have accompanied each other in every moment of their life whether happy or troubled ones and always pressured each other in the same manner as Indian parents know how to apply to their off springs. They have shared precious moments of each other's lives, confessed to each other things that they have never dared to tell anyone before, and seen themselves newly through each other's lives. Both Rakhi and Belle are sometimes thinking where they actually belong to and what did they feel themselves:

They've stayed up night's talking about how Rakhi sometimes feels too American, how Belle would love to shed the last vestiges of her desi-ness. (15)

Business in Chai house is totally shattered, is at depths of despair and even the regular customers are not seen coming there. Everybody is visiting the java which has been reopened recently opposite to the Chai House. The whole thing in the Chai House is getting down and it makes Rakhi very nervous. So being in a worried state she finally calls her mother for help. Her mother tells her that it is obvious you are losing customers to Java, because the manager of the java is providing customers what she is without mixing up things in an uneven manner. As Young in *Intersecting Voices: Dilemmas of Gender, Political Philosophy and Policy* says:

This process of homemaking, of preserving objects and their meanings, gives 'material support to the identity of whose home it is' and must be recognised as central to dwelling. (Young 151)

She is not mingling one thing with the other and that is the sole reason that customers are seen in abundance there, and if you want to take over her you have

to provide customers what you are, and may be if you can do so you have the chances of endurance:

'The reason you don't have enough power to fight that woman there is that she knows exactly who she is, and you don't. This isn't a real cha shop'--- she pronounces the word in the Bengali way-- 'but a mishmash, a Westerner's notion of what's Indian. May be that's the problem. May be if you can make it into something authentic, you' ll survive.' (89)

So, in order to continue the business again and to make best out of Chai House they decided to change the name and also thought of making those things that will reveal their identities. Mr Gupta tells Rakhi that she shouldn't think the manager of Java as her rival anymore because, both of them occupy their own spaces. They place the new name as Kurma house and Rakhi thinks that the manager of Java has her own space and she has own:

I shouldn't think of her as a rival anymore. At Kurma House, we're doing something unique that she should never imitate. She has her space, I mine. (197)

The space not only shapes the personalities of the characters but also reveals their true identities but in the wake of the terrorist attacks of 11 September 2001 Rakhi and her friends must deal with dark new complexities about their acculturation. The ugly violence visited upon them, forces the reader to view those terrible days from the point of view of immigrants and Indian Americans whose only crime was the colour of their skin or the fact that they wore a turban. As their notion of citizenship is questioned, Rakhi's search for identity intensifies. Haunted by her experiences of racism, she nevertheless finds unexpected blessings: the possibility of new love and understanding for her family.

The violence unleashed in the American society on account of the bombing of the World Trade Centre takes a great toll on the lives of the immigrants. The immigrants living in America are seen with suspicion. Rakhi and her family members are branded as terrorists for keeping the shop open they are thrown into a nightmare where they start to question their identity. Regarding the immigrants

living at times of national crisis Chitra Divakaruni in “Queen of Dreams: Reading immigrant identity” remarks:

The ways that spiritual and familial homeland traditions both support immigrant identity in host countries, yet fail to provide solutions to the alienation of immigrants in those same host countries in the times of national crisis. (Divakaruni 96)

Sonny tells them not to open the shop because the people of the America will think that they don't care about the folks who died or America being attacked. They will think that all they cared about is making money in these tense conditions. Argument goes on in between Sonny, Rakhi, Belle and Mr Gupta and finally it is decided that they will open the shop to provide a valuable community service. As soon as they open the shop they are attacked and labelled as the terrorists and obscene words are hurled at them:

'Looked in a mirror lately?' One of them spits. 'You ain't no American! It's fuckers like you who planned this attack on the innocent people of this country. Time someone taught you faggots a lesson.' (267)

Ruminating over these words which the young man threw upon the people in the shop Rakhi begins to think upon her identity as she gets bemused and thinks that “But if I wasn't American, then what was I?” (271).

All the in built feeling of being American is lost on that great loss to many people as they realise and Rakhi suffers from multiple stress and is forced to construct a gender identity where she has to locate herself, because till that time she was thinking that she was American but this identity is snatched from her in a very skimpy time. And it looks like that she is standing in the middle of the crowded room, screaming at the top of her lungs and no one even look up:

I nod. I think of the people in the towers and in the airplanes, who lost their lives...And people like us, seeing ourselves darkly through the eyes of the strangers, who lost a sense of belonging. (272)

Rakhi desperately wants to succeed as a painter or as a lucrative shop owner. Rakhi as a diasporic subject is compelled to live in a perpetual state of tension and irresolution because she is unable to sever her ties with the imaginary homeland though she has accommodated into the host culture (Bharati 58). The immigrants dream of wedding themselves to the American soil and becoming American's, is shown magnificently by the novelist. The troubles and tribulations they have to go through for achieving this goal are revealed or publicised in over whelming manner. The novelist depicts the problems of the people emigrating to America and the dream of new life which tempts them to go there. The immigrants think that America holds out to them the promise of a bright future, a world free from inhibitions, racial differences based on multinational customs, religions, traditions, languages, etc but the reality is exposed by the novelist how the modern wasteland haunts and hunt down the immigrants.

Despite the fact that the second generation Indian immigrants spend their whole life in America they aren't treated as the Americans because of their brown skin, the Indian features, the dark eyes with the darker circles under them, the black crinkles of the hair looks suddenly alien, their dream gets shattered and the question again arises in the mind of the immigrants who they are and where do they belong to?

The "dreams" in *Queen of Dreams* plays very fundamental role in establishing the cultural identity of Mrs Gupta. When the reader goes through the novel the dreams look more real than the reality. Mrs Gupta, the queen of dreams usually restricts herself within the confinement of her house and only ventures out to pass the message of her dreams to her clients. She remains tender, accepting most of the changes revolutionizing America and adapting to it, not so much of the affected by it. She creates an identity for herself which revolves around her dream world which none dares enter, not even her husband or daughter. Her unfathomable past and her clandestine working of the present are brought to light through her dream journals posthumously. Her dream journals are only her nostalgic reminiscences of her past life in the caves with the elders which actually establishes her cultural identity (Bharati 57).

3.3 Traditional ways

Tradition refers both to the process of handing down from generation to generation and something, custom, or thought process that is passed on over time (Graburn 6). In *Queen of Dreams* the first generation immigrants relate their Diasporic traditions to their own traditions at a time before migration. Certain characters portrayed in the novel continue with their old traditions as they believe that tradition is defined as ritualistic practices passed on generation after generation. They are passed through various ways including family, society and individual influence. They are based on religious beliefs and are also believed to give understanding of a particular culture and definitions of the principles of customs for people who practice them.

Mrs Gupta is a cryptic personality whose work is to dream; so that she can help people live their lives and can help them solve their problems but what is most important is Mrs. Gupta's spirit of solving other's problems by not overthrowing her old culture and adjust herself with the surroundings of USA and her relationship with family members. She didn't give up her own traditional ways of living and continued it even after her migration. Rakhi told that in spite of living in Berkeley, California her mother in home never ate anything except Indian, and also she never made anything other than Indian food:

At home we rarely ate anything but Indian; that was the one way in which my kept her culture. (7)

At the age of thirteen Rakhi was so unlike other girls of her age. Her classmates who were Indian wore tank tops and tight fitting jeans, smoke and like to go Madonna concerts. They didn't like to do anything related to their culture and with their parents. Rakhi came up with a lot of books on India and started reading Freud's interpretation of dreams but found it very much related to the Western Mythology, lose interest in it and ultimately believing in what her mother did is astonishing and magnificent. She wants to stick to everything what her mother has been doing in her whole life:

Rakhi was thirteen that year, a young and worshipful thirteen. She was so unlike other girls her age. Her Indian classmates wore tank tops and tight-fitting jeans. They smoked and wanted to go to the

Madonna concerts. They hated to do anything with their culture --- or their parents. (49)

Queen of Dreams reveals lives of women who have accepted their life as immigrants and observe the host country with sensitivity and objectivity. Mrs Gupta the “queen of dreams” retains much of her Indian-ness, in fact it is imperative she does so, in order to retain the powers she had acquired in the India, the power of interpreting dreams which otherwise would desert her (Bharati 55). Mrs Gupta does everything what most of the Indians do and carries on with the traditions of her conventional life in California:

She put on the kettle and went to the pantry to get a packet of the Brooke Bond tea, wrapped in its thick silver foil, which she favoured. It was one of the few habits she had carried over from India. (81)

The business in the Chai House is at depths of despair and every person related to that thinks about taking it to the zenith. So, at the end it is Mr Gupta who decides to make the Chai House into something India style in order to stick to the traditional ways and to show in reality what they are. Graburn in “What is tradition”? Defines that:

Tradition is strength to draw upon, a source of historically defined identity, and a source of a sense of a safety, specialness and difference. (Graburn 9)

Tradition was the means of making a living and the symbols, stories, and memories which gave one both identity and status. So we can say that even in situations where society stayed almost the same from generation to generation, "tradition", or whatever people of that society might have called it in their own language, was something pretty central or important. So they decided to continue with that in the new place they are living now:

They have decided to transform the Chai House into an Indian snack shop, a chaer dokan, as it would be called in Calcutta. (165)

After the attack on the world trade centre, some of the immigrants who remained attached to their own traditional ways were hurled with abuses and were

attacked by the Native Americans and labelled them as terrorists. Jeshpal one of the character's in *Queen of Dreams* who is wearing a turban is labelled as terrorist and blamed for celebrating the death of the folks who died in America and is ultimately attacked by the angry young man of the America who called themselves as patriots.

So, the sticking to the traditionalistic ways inside the domestic space in an alien country in reality has created a lot of commotion in the lives of the immigrants who have almost spent their whole life between the people who finally attacked them, and it is the traditionalistic way the immigrants were thinking will bestow them the identity in an alien land but the reality is that the conventionality ultimately became the reason for the catastrophes in the lives of the immigrants. As Gilbert J. Shaver remarks that:

Domestic space may link rather than separate inside and outside worlds. (Shaver 742)

So, the conventionality is questioned in the country where you are living as an immigrant whether first or second generation and the process of migration and then diasporic dwelling is an ongoing course as Joanna C. Long remarks:

Diasporic dwelling is therefore the ongoing attempt to draw these interior and exterior worlds into a desired alignment; an attempt which is enabled and constrained by the physical spaces and surroundings in which we live and within which we attempt to make home. (Long 342)

While concluding this chapter, it is open to the elements of dwelling of the domestic space by the immigrants who not only treat this dwelled space as a place of living but considers it as a whole territory. Most importantly this chapter deals with the blindness and racial intolerance of the American's towards the immigrants especially at times of national crisis. The American people blame immigrants for the death of folks of the country and hurl them with abuses and finally attack them for enjoying the death of the native people. The immigrants identity of being American's is snatched away from them in a very skimpy time from the immigrants and are left bewildered; where do they really belong to?

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Chapter 4

Comparative Analysis and Conclusion

Domestic space has received greater attention from a range of academic disciplines. Domestic space is defined as a space that shapes our thoughts, memories, dreams and plays crucial role in the construction of the identity of an individual. Allan and Crow remarks “The domestic is understood as a space that allows privacy, security and creativity” (Crow 9). Domesticity is imbued with the sense of homeliness so in turn home is considered as the most imperative component of domestic space as home has begun to attract an increasing amount of critical attention across the humanities and social sciences. As a place of belonging and alienation, intimacy and fear, home is charged with meanings, emotions, experiences and relationships that lie at the heart of the human life. Tanuja Desai Hidier and Chitra Banerjee Divakaruni have attempted to portray the domesticity and the other elements related to it in their novels *Born Confused* and *Queen of Dreams* respectively.

Chitra Banerjee Divakaruni emerged in the literary scene with a well established position as a South Asian writer. While on the other hand Tanuja Desai Hidier as a new comer is trying her level best to establish herself as a reputed writer in English. Tanuja Desai and Chitra Divakaruni have spent more time outside India than in it. They have been accepted as Asian-Americans living with a hybrid identity and writing partially autobiographical works. Most of the stories of these novelists are set in the bay area of California and deal with the experience of immigrants living in the United States, whose voice is rarely heard in other writings of Indian writers in English. It may be suggested that the personal odysseys of both these novelists from the position of the immigrant is reflected in their writings.

Both novelists have portrayed first generation immigrant characters with close resemblances who socially and culturally position themselves as Indian immigrants, neither acculturates nor assimilates but just adapts or adjusts life around them without changing or transforming themselves. While on the other hand the portrayal of second generation immigrants, their adaptation and their will

first to be Americans and then turn as authentic Indians are portrayed thoroughly in both *Born Confused* and *Queen of Dreams*.

Chitra Divakaruni and Tanuja Desai have chosen the same landscape, California (New Jersey) for the depiction of their novels and throughout these novels we can get an insight of the American society. Both Tanuja Desai and Chitra Divakaruni deal with the problem which lie within the spheres of domestic space amid diaspora, and has tried to deal with cultural, linguistic, religious and other important aspects “within” and “outside” the domestic space. These novelists have made an effort to show how both the families in the new alien country try to transform space into the place. Nostalgia, trauma, ordeal, suffering related to the conventional culture and other personal belongings of the homeland are shown in an amazing manner by both the novelists.

The novelists have presented both first and second generation immigrants in their novels with their different approaches towards the creating of their home. The first generation immigrants feel nostalgic about their past lands because of the memories they have in their mind while on the other hand the second generation immigrants feel much more comfort than its predecessors with a fluid conceptualization of home. The second generation immigrants embrace the new land effectively distancing themselves from the ancestral homeland (Levitt 1239).

Born Confused and *Queen of Dreams* are equally diasporic novels which portray the American reality. Both novels depict the real face of the American people and their vulnerability towards the Indian immigrants. The novelists present the problems of the immigrants who try to assimilate into the American culture because; they think that America holds for them the bright future and a world free of inhibitions and racial differences. Both novels are blended with many common aspects like: dwelling of domestic space, problems amid domesticity, identity crisis, nostalgia and trauma for the homeland and transformation. These aspects are found from the right beginning to the end in both novels through which we can find the elements of comparison as well as differentiation between them.

4.1 Representation of the domestic space in both the novels

In both novels the first generation immigrants after migration to USA have tried to build up their domestic spaces same as that of their past life for the reason that they will always remain stick to the traditions of their conventional life. They try to maintain the inner space of their domesticity same as it was in the India by keeping up the idols inside it and worship them because, they act as receptacles for the migrants nostalgic remembrances of their past home and such kind of construction helps to mediate between the migrant and the feeling of nostalgia for the past. After creating of their particular homes as immigrants they rarely ate anything but Indian in order to maintain their culture. The first generation immigrant women who have been portrayed in the novels always wear Indian costumes despite the fact of living in America. The women in India are treated as the custodians of the domestic space; both mothers from (*Born Confused*) and (*Queen of Dreams*) usually restrict themselves within the confinement of their domestic space representing themselves as the real custodians.

Meanwhile, the second generation immigrants also created their individualistic space where they feel complete and where nobody bothers them. They hold the authority and the password of that space and hide both the honourable and the shameful secrets inside their space and don't allow anybody to overtake it. In *Born Confused* Dimple selects a particular space for herself, a darkening room, which her mother mistakenly called it, refers it her whole world where she feels complete and gets relief whenever any problem encounters her. In *Queen of Dreams* Rakhi considers the Chai house as her world and the revival of the 'Chai House' and its survival so crucial, because the trusteeship of her daughter Jona depended on it. It is the Chai House, the domestic space of Rakhi which has swung the balance in her favour otherwise she might not have Jona with her.

Mrs Gupta, a first generation immigrant, one of the most remarkable characters portrayed by the novelist occupies a particular space in her home, the sewing room and the dark closets in it where she hides the most valuable secrets of her life. She never shares it with anyone not even with her husband and her daughter. Mrs. Gupta believes that it was the sewing room which holds the power to authenticate the interpretation of her dreams and this was the real reason that

she don't allow any body to enter into the space and create hurdles in interpreting the dreams.

Mrs Gupta always appeared as an enigmatic personality to her family members. So, in order to unravel who Mrs. Gupta was Rakhi after her death searched everywhere in her home to find what her mother was made of, but she has saved the sewing room for last, to intrude on her mother's private space from a hope that here perhaps she will find a clue of the mystery of her mother. In her personal space Mrs. Gupta hides the journals of her magical life for the reason that after her death the daughter and the husband will get the glimpse of her life and will unravel the mystery. Mr Gupta tells Rakhi that the important things lie inside the dark closets regarding which nobody talks about. So, it was the sewing room and the dark closets in it, her private space that holds the mystical reality of Mrs Gupta. Therefore, it can be said that it is the domestic space that plays an important role in reinforcing the identity of an individual.

4.2 Identity

Rather than being something fixed and universal, identity is a process, "a multi-faceted and often contradictory process situationally deployed" (Bonisch-Brednich and Trundle 3-4) that must be continuously renegotiated and which is ever-changing in accordance with where one is. Identity crisis has received an impetus in the Post-Colonial literature. Indian English fiction deals at length with the problems, rising due to multi-culturalism and intercultural interactions. As Doris Kezia assumes that:

Man is known as a social animal who needs some home, love of parents, friends and relatives. But when he is un-homed, he loses the sense of belongingness and thus suffers from sense of insecurity, identity crisis and alienation. (Kezia 53)

Tanuja Desai's *Born Confused* and Chitra Divakurani's *Queen of Dreams* are unified with characters who struggle for their identity in a strange land. In *Born Confused* and *Queen of Dreams* the main protagonists are Dimple and Rakhi about whom the novels revolve around. These novels deal with the life of immigrants who face problems after migration in identifying themselves into the

place they live. Both Dimple and Rakhi took birth in New Jersey and claim to be Americans but their parents are Indian and doesn't overthrow their Indian culture and adjust themselves with the surroundings of the USA and their relationships with their family members.

The relationship of the first generation to the place of migration is different from that of subsequent generations, mediated as it is by memories of what was recently left behind, and by the experiences of disruption and displacement as one tries to re-orientate to form new social networks, and learns to negotiate new economic, political and cultural realities (Brah 190). In *Born Confused* Dimple asserts to her mother every time that she is American because she has adapted the customs of American life completely. But her mother always invalidates her arguments by telling her that you aren't American but Indian because, it is not the outfit that bestows your recognition, but it is your body by which you are recognised. On the other hand in *Queen of Dreams* Rakhi also claims to be American, but in the wake of the terrorists attacks of 11 September 2001 she deals with dark new complexities about her acculturation. This ugly violence visited upon her when she is discriminated for the only crime of colour of her skin. As the notion of her citizenship is questioned, Rakhi's search for identity intensifies.

Dimple and Rakhi are not aware of the culture, tradition, and the way of life of their parents because they have never been there where their parents have spent their life before migration. So, the parents of both these characters try to create the same scenario or set-up of the past lives they have spent, into their new spaces they live presently, which make these second generation immigrants think hardly. These second generation immigrants become tensed about the differentiation they witness, because they can't relate to anyone else but their parents about it.

Identity is one of the main issues to deal with after migration and especially for the second generation immigrants who are not aware of their parent's past life and don't fully understand their culture completely. It becomes very complicated for them to identify themselves into the world they don't fit completely into. They always remain in dilemma whether to identify themselves with their parent's

conventionality or to identify themselves with the contemporary situations they live their lives.

Born Confused and *Queen of Dreams* represent the second generation immigrants in a very lucrative manner showing them always striving for their identity. They are portrayed as confused personalities, struggling where to keep their foot in these differentiated circumstances. Both Dimple and Rakhi the second generation immigrants want to acculturate and assimilate in the American culture and they adapt almost everything that will label them as Americans. But unfortunately they are not accepted as Americans, annulled by everyone and are called as Indians.

In *Born Confused* Dimple's mother, her best friend, and her father tells her that you are Indian not American. This thing compels her to think who she is and where does she belong to. While as in *Queen of Dreams* after the 9/11 attack Rakhi and her other friends are labelled as terrorists because they don't belong to America and they are blamed of celebrating the death of the American folks who died in the attacks. The real face of America is revealed by both the novelists in a very spectacular manner to the people who think of their dreams to be fulfilled in that foreign land. To show it realistically the novelists have represented two female protagonists who become accustomed of everything of that foreign land but unfortunately that foreign land doesn't take them into her lap, ultimately pushes them back to find out who they are.

4.3 Protagonist's relationship with their father's, the true disclosers of their conventional culture

The relationship between the main characters with their fathers in both the novels is not an inspirational one. In *Born Confused* Dimple is less intimate with her parents and always drags herself back to converse with them because her parents seem like dinosaurs to her, conspicuous by their accents and quirks in her world. Decision of marrying Dimple with the Indian boy by her parents makes her most annoyed and she thinks that it is unbelievable that her parents have resorted to an old Indian custom. While on the other hand in *Queen of Dreams* Rakhi's relationship with her father is largely dysfunctional throughout her childhood. The intensity of the mother daughter relationship overshadows the father's frail

attempts to connect to his daughter. Although Rakhi realizes that her father is far more accessible to her than her mysterious mother, she often disregards him, preferring the company of her mother. Rakhi's curious description of the differences between her parents illuminates the dynamics in the family. As Rakhi puts it that she can easily relate to her father, it is the mother – daughter bond that both fascinates Rakhi and makes her uneasy.

As both the novels proceed the father's of both the main characters play a pivotal role in showing off or revealing the real cultural value. As times goes on the relationship between Dimple and her father started getting better. It is Dimple' father who makes her understand the true and authentic value of remaining attached with the traditional ways and finally makes her understand that it is all absurd and meaningless to try to be what you are not. The father provides every kind of information to his daughter about their religious conviction and evokes a standard religious fervour in her by endowing her with the religious books, the stories related to their great Indian epics –the *Ramayana*, the *Mahabharata* and about the whole Indian culture. He created a passionate religious curiosity in his daughter and made her believe that every problems solace lies in devoting yourself to the deities and religious places. He takes her to the Shree Ganesh's Temple where she learned about the appropriate behaviour of entering into the sacred places and the people to whom she sees there almost looked like her under the silks and salwars. She holds an intuition there as if she is losing herself in order to gain something more valuable.

On the other hand in *Queen of Dreams* the father's stories contribute to Rakhi's sense of alienation. When the father first tells her a story about India, the daughter leans forward her eyes shining. Here is the kind of story she has waited for her entire life, has begged, cajoled, badgered her mother for - in vain (168). Tragically, it is only after the mother dies in a car accident that Rakhi and her father discover the mother's confessional dream journal in which she finally allows her family a glimpse of her real self. Writing in Bengali and providing little cultural background regarding her native country, the mother assumes that the daughter will turn to her father to fill in the gaps in her narrative. Hence, the task of cultural transmission is finally redirected to the father. Explaining Indian culture to his daughter through the stories of his own life, the father answers Rakhi's basic need

for ethnic belonging, mutuality, and continuity, thus, helping her reconstructs her identity.

In both the novels the main characters Dimple and Rakhi as diasporic subjects are compelled to live in a perpetual state of tension and irresolution because they are unable to sever their ties with their imaginary homeland though they had accommodated to the host culture.

4.4 Differences

Embedded with abundance of comparisons, there are also certain differences between the first and second generation immigrants portrayed in both the novels and also about the notion of the writers headed for American reaction towards the foreigner's and the immigrants role in assimilation. The first difference lies in the reaction of the novelists towards the treatment of the Americans to the immigrants. Tanuja Desai shows that the heart of *Born Confused* is about learning how to bring two cultures together without falling apart yourself in the process while on the other hand Chitra Divakurani shows the arrogant, hypocritical and the xenophobia of America towards the immigrants in *Queen of Dreams*.

The first generation immigrants live in the alien land but all times crave for the past lands and always feel nostalgic about their conventional traditions. In *Born Confused* the first generation immigrants try to create the inner scenario of their domestic space as it was in India and always remain attached to the traditional ways. In *Queen of Dreams* every time they fell sick about their past lives and Mrs Gupta then realises the importance of her aunt's gift a pouch with a handful of earth collected from the walkway in front of the caves after migration. She had wondered how it would be of any use to her in America. She scattered some in the garden and added a pinch in her food but it was of no avail her dreams didn't come. Desperately she places the pouch of Indian soil under her pillow and dreams scented with home and things bursts on her, and she recognizes the importance of the gift and actually realises her cultural identity.

While on the other hand the second generation immigrants always try to assimilate into the American culture and adapt everything related to America culture. In *Born Confused* the parent's of Dimple Lala often try to tell her that no

matter how much she will try to acculturate into America culture but ultimately she will be identified by the one she in reality is. Dimple's mother frequently reminds her that no matter how much you will try you can't change your bones and your body and it is this thing by which everyone recognises where from you are.

Although the mother in *Queen of Dreams* hides her past in an attempt to prevent her daughter from experiencing an inevitable split between her Indian and American identities, she eventually realizes that her reticence causes her daughter to imagine her own ethnicity as well as her mother's native country through the western perspective of the majority culture. Mrs Gupta's manoeuvres to uproot Rakhi from her past result in Gupta's revelation of her own self. She firmly stuck to her roots resisting the assault or influence of an alien soil but failed to equip her daughter her own roots.

Conclusion

While summing-up it can be said that the creation of domestic space in an unknown geographical land is important for immigrants because domestic space is believed to be of essence in the context of construction of identity of an individual and it becomes more relevant when considering it as a dynamic delimitation where identities are constantly interacting. *Born Confused* and *Queen of Dreams* represent certain characters that opt individualistic spaces for themselves which provide solace and relief to them and also act as a space where they hide most valuable and precious things of their lives. Domestic space asserts the real meaning to the self of individuals and also about their passion they are fond of. It is considered as a space that reinforces the characters in reincarnating their respective self. In *Born Confused* Dimple realises the importance of photography in her domestic space (darkroom). When she turns to the darkening room, her world the first glimpse of first negative strip through the enlarger took her breath away. She was astonished to see all these colours in her darkroom where there has always been black and white. Her domestic space becomes colourful and so in turn her life also becomes colourful because of the presence of the colours in it. Likewise in *Queen of Dreams* the domestic space of Rakhi that is the "Chai House" turns as a valuable place for most of the immigrants of that area who meet

and share each other's problems and get finally gets united and intimated with each other.

Both Tanuja Desai Hidier and Chitra Banerjee in their contemporary realistic works depict problems faced by Indian immigrants who endeavoured to assimilate into American lifestyles. More often than not they create characters that lack a stable sense of personal and cultural identity and float excitedly in the multi cultural society of America. The authors claimed that the Diasporic subjects especially women are concerned about their identity, an identity which they try to reinvent constantly. The diasporic status of the women changes their familial relationships.

Born Confused and *Queen of Dreams* exemplify the theme of relationship and intimation among the family members by presenting female protagonists from India. The most important feature which is revealed by looking through the novels is whether the dwelled domestic space created by immigrants in the unknown geographical land is the space of pleasure or conflict. In the process of assimilating into the new American culture we are encountered by different women who undergo certain complex and traumatic processes. Both novels portray the thrilling sense of possible clashes with the unbearable sense of loss, but the passionate determination of a woman attracts us towards them and denies the power of pity. The immigrants are shown as suffering from trauma and pain and are presented as finished American products who finally find themselves, their love, their friendship and most important their culture at place where they were pushed back from the lap or where they least expect it.

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