

Dreams and Desires in Bharati Mukherjee's *Jasmine*: A Journey Through Identity, Migration, and Self-Realization

Seema Chourasia¹, Dr. (Mrs.) Alka Kachhwaha²

¹Research Scholar, Department of English (Humanities), Dr. A. P. J. Abdul Kalam University, Indore, India.

²Research Guide, Department of English (Humanities), Dr. A. P. J. Abdul Kalam University, Indore, India.

ABSTRACT

This paper explores the themes of dreams, desires, identity, and transformation in Bharati Mukherjee's novel *Jasmine*. Tracing the protagonist's journey from rural India to the United States, the study highlights how Jasmine negotiates her multiple identities, cultural dislocations, and personal aspirations. Drawing from feminist, postcolonial, and psychosocial frameworks, the paper analyzes Jasmine's psychological evolution, symbolic dreams, and her continual reinvention in response to trauma and migration. Ultimately, it argues that Jasmine's story is a narrative of resilience and redefinition, portraying the immigrant experience as a dynamic process of becoming.

Keywords: Identity Transformation, Immigrant Experience, Cultural Hybridity, Postcolonial Feminism, Psychological Reinvention, Gender Roles, Dreams, Diaspora

INTRODUCTION

Bharati Mukherjee's *Jasmine* offers a compelling account of an Indian immigrant woman's transformation in the face of cultural displacement, personal trauma, and psychological upheaval. The novel encapsulates the protagonist's shifting identities—Jyoti, Jasmine, Jazzy, Jase, and Jane—that reflect her evolving desires and adaptation to diverse sociocultural environments. Each new name signals a rebirth, a survival tactic, and an assertion of agency as she navigates a series of reinventions shaped by her surroundings and circumstances. Mukherjee's assertion, "The immigrants in my stories go through extreme transformation in America", underscores the novel's central theme: transformation through migration. This transformation is not limited to geography but extends to internal, emotional, and ideological terrains. Jasmine's journey from a traditional village in Punjab to the heart of urban and rural America is punctuated by loss, love, violence, and resilience. Her metamorphosis challenges rigid notions of identity and belonging, suggesting that the self is not fixed but rather fluid, adaptable, and continually reconstructed in response to new contexts. The novel thus becomes a powerful narrative of transnational subjectivity, where the immigrant experience is portrayed not as assimilation into a dominant culture, but as a complex negotiation of multiple selves. Through Jasmine's odyssey, Mukherjee interrogates the myth of the American Dream, exposing both its possibilities and limitations for those reinventing themselves on foreign soil.

Identity and Reinvention:

From her childhood in Hasnapur, Jasmine exhibits early signs of resistance to fate, particularly through her bold defiance of the astrologer's prophecy predicting widowhood and exile. Rather than accepting a predetermined destiny, she reacts with physical aggression—an act symbolizing her refusal to be confined by traditional beliefs or patriarchal fatalism. Her transformation begins in earnest with her marriage to Prakash, a progressive and modern-minded man who rechristens her "Jasmine." This renaming is not a mere gesture of affection; it marks her first significant rupture with her traditional identity as "Jyoti," and signals her initial steps toward self-determination and modernity. Under Prakash's influence, she is introduced to new ideologies, dreams of education, and visions of a cosmopolitan life—elements that prepare her psychologically for the transformations yet to come.

Following Prakash's tragic death in a politically motivated bombing, Jasmine's migration to the United States becomes a pivotal act of agency and resilience. It represents not just a geographical shift, but a radical reorientation of her personal narrative. Each new environment she inhabits in the U.S. demands adaptation, prompting the emergence of a new identity: Jyoti the obedient village girl, Jasmine the grieving widow seeking justice, Jazzy the street-smart survivor in New York, Jase the self-possessed partner of Taylor in Manhattan, and Jane the nurturing yet conflicted partner of Bud Ripplemeyer in Iowa. These identities are not mere facades but strategic responses to the socio-cultural and emotional conditions she confronts. Her shifting personas are shaped by race, class, gender expectations, and the subtle negotiations of power she must engage in to survive. For example, as "Jase," she embraces a confident, Western lifestyle, working in a boutique and engaging in a romantic relationship that is built on emotional freedom. In contrast,

"Jane" in Iowa suggests a return to domesticity and caregiving, but not without internal conflict and lingering restlessness. The transitions between these roles underscore the theme that identity, particularly in the context of migration and trauma, is neither stable nor singular. Jasmine's continual reinvention illuminates the dissonance between past and present selves, between cultural heritage and personal evolution. Her story ultimately illustrates how immigrant identity is a layered, dynamic construct—formed through trauma, love, reinvention, and above all, choice.

The Role of Dreams and Desires:

Dreams function as a symbolic mirror of Jasmine's deepest aspirations, anxieties, and emotional turbulence throughout the novel. Bharati Mukherjee skillfully employs dreams not only as literary motifs but as narrative devices that reveal Jasmine's subconscious struggles and internal evolution. These dreams often blur the boundaries between memory, fantasy, and premonition, allowing readers to access the hidden layers of her psyche that her external transformations might otherwise obscure.

One of the most striking instances is Jasmine's dream of Prakash's death before it actually occurs. This dream serves as both a foreshadowing of tragedy and a symbolic manifestation of her internalized fears. It reflects her growing unease with the unstable political climate in India and her subconscious recognition that her transformation will come at a cost. The dream becomes a harbinger of impending rupture, compelling her eventual journey toward self-reinvention. It also reflects the psychological toll of living on the edge of historical and personal violence, where the line between dream and reality collapses.

Dreams of flight frequently appear as metaphors for autonomy and transcendence, suggesting Jasmine's yearning to break free from the constraints imposed on her—be they societal, familial, or psychological. These visions often accompany moments of existential decision-making, such as her choice to leave behind her identity as a widow or her readiness to embrace a new self in a foreign land. The imagery of movement and elevation within these dreams suggests not only escape but a desire to rise above her trauma and assert her agency in shaping her destiny.

Conversely, recurring nightmares function as a haunting repository of trauma. The memory of being raped by Half-Face during her early days in the United States re-emerges in fractured dream sequences, evoking feelings of helplessness, shame, and dislocation. These nightmares do not just signify post-traumatic stress—they are also symbolic of her body being violently claimed by a foreign land that promises freedom but delivers pain. The dreams thus serve as psychological residue, marking the places where Jasmine's resilience has been painfully tested.

Beyond dreams, Jasmine's desires—both romantic and existential—are powerful catalysts for her continual self-reinvention. Her longing for love, intimacy, and emotional security motivates her shifts from one identity to another, such as from "Jase," the empowered urban lover of Taylor, to "Jane," the nurturer in a Midwestern household. But these desires are not purely relational; they reflect a deeper existential quest for purpose and place in a world where she is constantly negotiating between tradition and modernity, loss and renewal. Each incarnation she adopts is driven, in part, by a desire to reclaim control over her narrative and to transcend the limitations placed upon her by patriarchy, culture, and fate.

Thus, dreams and desires in *Jasmine* are not mere background elements—they are central to understanding the emotional architecture of the protagonist. They illuminate the inner world of a woman who refuses to be defined by trauma or tradition, and who instead uses her inner visions—both terrifying and liberating—as tools for personal transformation.

Cultural and Gender Expectations:

Jasmine's story vividly illustrates the persistent friction between personal desires and societal norms, highlighting the complex interplay between gender, culture, and identity across transnational spaces. In her native India, she is socialized into a rigid patriarchal framework where her value is primarily tied to her roles as daughter, wife, and future mother. From a young age, her identity is shaped by traditional expectations—obedience, modesty, and domesticity. The astrologer's prophecy that she will live in exile and widowhood encapsulates this deterministic worldview, where female fate is believed to be sealed by external forces rather than self-will.

Despite this, Jasmine exhibits early resistance to these norms. Her refusal to accept the astrologer's prediction and her decision to marry Prakash—a man who encourages her education, ambition, and modernity—mark the beginning of her subversion of traditional gender roles. Prakash, a progressive figure, envisions a life for Jasmine that extends beyond domestic boundaries, symbolizing the possibility of individual agency within a relationship. However, even this seemingly egalitarian partnership is rooted in cultural expectations, as Prakash remains the one who names her, thereby asserting a degree of ownership over her new identity. When Jasmine migrates to the United States, she enters a different but equally constraining ideological space. The patriarchal expectations of Indian society are replaced by more insidious forms of exoticism, racial stereotyping, and instrumentalization. In her relationships with American men—

Taylor, Bud, and even Darrel—Jasmine is alternately romanticized, desired, and domesticated. Taylor treats her as an object of cultural fascination, affectionately nicknaming her “Jase,” which coincides with her embodiment of urban independence and sophistication. Yet this relationship, while liberating on some levels, subtly reinforces her position as the “Other”—an exotic, malleable figure who fits neatly into the liberal American imagination.

Bud Ripplemeyer, by contrast, represents rural Americana and traditional gender dynamics. He sees Jasmine (as “Jane”) as a nurturing caregiver and maternal replacement figure, especially as she tends to his injury and raises his child. In this role, she is once again absorbed into a domestic framework that limits her autonomy, even as it provides a semblance of stability. Her relationship with Bud is marked by emotional loyalty but also quiet discontent, as Jasmine feels increasingly stifled by the static life he offers. Her interactions with Darrel, the troubled neighbor, further highlight the burdens placed on her by men who project their needs onto her.

Despite these attempts by different men—and the cultural norms they represent—to shape her identity, Jasmine persistently resists fixity. Each relationship, while influential, becomes a site of negotiation rather than submission. Her pattern of transformation—from Jyoti to Jasmine, then Jazzy, Jase, and Jane—represents her refusal to be wholly defined by any one context or set of expectations. These identities are not masks but adaptive strategies, shaped by her ongoing struggle to align personal desire with a world that continuously seeks to script her role.

Importantly, Jasmine’s story exposes the universality of patriarchal structures. Whether in the Indian village or the American suburb, she encounters gendered limitations that seek to confine her within a predetermined role. Yet through her resilience, strategic reinvention, and emotional intelligence, Jasmine carves out a liminal space where she can assert agency—not in defiance of cultural norms alone, but through a complex negotiation with them. Her journey suggests that while social systems may differ in form, the challenge of female autonomy remains a shared and ongoing struggle across cultures.

Postcolonial and Feminist Perspectives:

Postcolonial theory, particularly Homi Bhabha’s concept of *hybridity*, offers a critical lens through which Jasmine’s shifting identity can be more deeply understood. Bhabha posits that cultural hybridity emerges in the “third space”—a site of negotiation where dominant binaries such as colonizer/colonized or East/West are blurred, reconfigured, and destabilized. Jasmine’s journey from a rural Indian village to various locales across the United States positions her squarely within this liminal space. She is neither wholly Indian nor entirely American; rather, she exists in an in-between realm where she must reconcile the values, traditions, and gender expectations of her native culture with the promises and contradictions of Western modernity. This hybridity is not static but dynamic—a continual process of negotiation that allows for both cultural conflict and creative self-fashioning.

Jasmine’s identity is not a linear progression from Jyoti to Jane but a fragmented and contingent amalgamation of all her past selves. In the third space she occupies, the boundaries between tradition and transformation collapse, enabling her to draw selectively from both worlds. She adopts elements of American independence and individualism while retaining cultural memories and values that root her sense of self. This hybridity is vividly expressed through her multiple names—each identity forged in response to new environments and relationships, each carrying traces of previous selves. As such, Jasmine becomes a living embodiment of Bhabha’s hybrid subject—shaped by dislocation, adaptation, and cultural negotiation.

Feminist theory deepens this analysis by foregrounding Jasmine’s resistance to patriarchal structures, both in India and the United States. While postcolonial hybridity explains the cultural complexity of her experience, feminist criticism reveals how her identity is also shaped by the gendered expectations imposed upon her. In India, her fate is supposedly sealed by patriarchal prophecy and social roles: to marry, serve, and suffer. Her early act of defiance—attacking the astrologer—foreshadows a lifetime of rejecting imposed identities. After Prakash’s death and her traumatic arrival in America, Jasmine is subjected to different but equally confining roles: the exoticized immigrant, the compliant caregiver, the maternal stand-in. However, she refuses to be reduced to any singular role, and instead asserts agency through the act of self-renaming and reinvention.

Jasmine’s identity is constructed through a series of choices that resist essentialist notions of womanhood. Her relationships—with Prakash, Taylor, Bud, and others—serve as mirrors to her evolving subjectivity. She is not passively shaped by these men, but rather uses these relationships to explore and assert different dimensions of her identity. This is evident in her decision to leave Bud and the predictable domestic life he offers, despite the emotional bonds she has formed. Her departure signifies not abandonment but autonomy—the refusal to be trapped in a role that no longer aligns with her evolving self.

Ultimately, Jasmine’s hybrid identity—emerging at the intersection of postcolonial displacement and feminist resistance—becomes a powerful testament to her survival and transformation. She neither fully assimilates into

American culture nor retreats into nostalgia for her Indian past. Instead, she forges a self that is fluid, layered, and resilient. Her story is not one of resolution but of continual becoming, embodying the complex realities faced by postcolonial, diasporic women who must navigate cultural hybridity and gendered constraint in order to assert their agency in unfamiliar terrains.

Psychological Evolution and Identity Crisis:

Erik Erikson's psychosocial theory of development, particularly the stage of *identity versus role confusion*, provides a valuable psychological framework for analyzing Jasmine's continual self-reinvention. This stage, typically associated with adolescence and early adulthood, revolves around the individual's search for a coherent sense of self in the face of social expectations and internal desires. In *Jasmine*, this struggle is not limited to a single developmental phase but recurs throughout the protagonist's life due to the traumatic and transitional nature of her experiences. Jasmine's narrative is marked by a cyclical renegotiation of identity, shaped by cultural dislocation, personal loss, and shifting environments, all of which make her journey a prolonged confrontation with Erikson's identity crisis.

From her origins as Jyoti in the small village of Hasnapur, she is thrust into a world of conflicting expectations: traditional gender roles, family obligations, and fatalistic cultural predictions. Her first major psychosocial rupture occurs when she marries Prakash and becomes "Jasmine," a new identity inspired by modernity and hope. Prakash encourages her to think beyond the village—to dream of education and America—which marks the beginning of her individuation process. However, his death shatters this early sense of identity, plunging her into trauma and forcing a psychological reckoning. She chooses to migrate to the United States not only to fulfil his dream but also as a symbolic act of self-assertion—an attempt to reclaim agency in the face of devastating loss.

Each subsequent identity she adopts—Jasmine, Jazzy, Jase, and finally Jane—represents a distinct psychosocial stage where she confronts a new crisis and redefines herself to meet it. As "Jazzy," under the care of Lillian Gordon, she experiences her first immersion into American life and learns the survival strategies necessary to navigate a culture that exoticizes and marginalizes her. In this phase, she undergoes intense internal conflict—torn between memory and reinvention, tradition and freedom—hallmarks of Erikson's role confusion. As "Jase," with Taylor and Duff in New York, she explores independence, romance, and cosmopolitan life, suggesting a tentative resolution to the identity crisis. Yet, even here, her self-definition remains incomplete, complicated by the persistent awareness of her past and the instability of her present.

Her life as "Jane" with Bud Ripplemeyer in Iowa seems, on the surface, to offer stability and integration. She adopts a nurturing role, cares for Bud's child, and is embedded in a small-town community. However, this identity too is fraught with internal contradiction. Though "Jane" offers emotional grounding, it also restricts her, echoing the roles she resisted in India. Jasmine's final decision to leave Bud and seek out Taylor again signals that her identity formation is an ongoing process—fluid, unfinished, and resistant to societal fixation. This mirrors Erikson's belief that identity is not fixed in youth but evolves through continued engagement with life's crises and transitions.

What sets Jasmine apart is her remarkable psychological resilience. While Erikson acknowledges that unresolved identity crises can lead to stagnation or dysfunction, Jasmine continually chooses transformation over stasis. Her willingness to adapt, to forge new selves, and to move forward—even in the wake of trauma—demonstrates her inner strength and flexibility. Rather than being fractured by her multiple identities, Jasmine integrates them into a composite self, each iteration reflecting a different response to the psychosocial challenges she encounters. Her story affirms Erikson's insight that successful navigation of identity crises requires not rigid resolution, but the ability to reconcile contradictions and grow through them.

Dreams as Literary and Psychological Devices:

Jasmine's dreams function as potent symbolic expressions of her internal desires, psychological trauma, and the cultural dissonance she experiences as a diasporic subject. These dreams are not mere narrative flourishes—they are profound psychological and thematic signposts that illuminate the subconscious dimensions of her identity crisis and her transformative journey. Bharati Mukherjee employs dream sequences to reveal the emotional truths that Jasmine cannot voice in her waking life, offering the reader privileged access to her most intimate fears, yearnings, and internal conflicts.

Recurring dream motifs—such as drowning, burning, and flight—serve as powerful metaphors that mirror Jasmine's cyclical experiences of loss, rebirth, and dislocation. Dreams of drowning often represent Jasmine's fear of being submerged or overwhelmed by foreign environments and identities. These images may be linked to moments in her life when she is caught between worlds—neither fully Indian nor fully American—struggling to keep afloat in the liminal "third space" she inhabits. Burning, by contrast, evokes both destruction and purification. Fire symbolizes the violent ruptures in her life—Prakash's death, the rape by Half-Face, the metaphorical burning of past selves—and the emotional intensity that fuels her desire to transcend these traumas. Yet fire also suggests ritual and rebirth, echoing

Hindu symbolism of transformation through cremation and renewal. Flight imagery represents a yearning for escape, transcendence, and autonomy, surfacing in moments when Jasmine contemplates new identities or liberation from domestic or cultural constraints.

These dreams are closely linked to the psychoanalytic idea of the *return of the repressed*—traumas and desires that Jasmine cannot consciously process but which reemerge in symbolic form during sleep. Her nightmares of sexual violence, for example, are not just reminders of past trauma; they reveal the persistent psychological scars that shape her identity. The inability to articulate these experiences during her waking hours points to the limits of language and narrative, while dreams provide a space where such unspeakable truths can be symbolically explored. Mukherjee thus uses dreams as a narrative strategy to bypass the constraints of realism and offer a more intimate, affective portrayal of Jasmine's fragmented psyche.

Furthermore, the symbolic language of Jasmine's dreams underscores broader postcolonial themes—particularly the condition of exile, the instability of identity, and the emotional toll of dislocation. Her dreams reveal the psychological cost of navigating multiple cultural frameworks and the deep emotional labor required to reinvent oneself in an alien environment. They reflect the unresolved tensions between memory and migration, tradition and modernity, rootedness and movement. In this sense, the dream sequences function not just as tools of character development but as textual embodiments of the diasporic condition.

By granting dreams a prominent place in Jasmine's narrative, Mukherjee resists linear, Western models of identity formation and instead embraces a fragmented, nonlinear mode of storytelling that mirrors the complexities of the immigrant experience. Dreams become a symbolic arena where past and present collide, and where the unconscious mind grapples with the ruptures and possibilities of transnational life. In doing so, Mukherjee emphasizes not just Jasmine's psychological endurance but her capacity for transformation, creativity, and survival—qualities that are central to her complex, ever-evolving identity.

Jasmine's Strategies for Self-Determination:

Throughout *Jasmine*, the protagonist employs a range of strategies to assert her independence and reclaim agency in a world that repeatedly seeks to define her through violence, cultural norms, and gendered expectations. Central to this assertion is the recurring act of *renaming*—a symbolic and strategic gesture that marks each transformation in her identity. From Jyoti, the submissive village girl, to Jasmine, the hopeful wife; from Jazzy, the quick-witted survivor, to Jase, the cosmopolitan woman, and finally to Jane, the caretaker and maternal figure—each name reflects a conscious response to her circumstances. These transformations are not passive adaptations but calculated acts of survival and resistance. Jasmine does not merely accept new identities; she *claims* them, using each one to navigate a specific social, emotional, or cultural terrain.

Renaming is only one of the ways Jasmine resists-imposed roles. She actively rejects identities that threaten to confine her—whether as a traditional Indian widow, an exoticized immigrant, or a domesticated Midwestern housewife. Her resistance often takes the form of selective engagement: she forms relationships when they offer emotional or material security, but she also disengages from them once they begin to feel constrictive. This is evident in her decision to leave the relative safety of Bud Ripplemeyer's home, even though it provides her with familial ties and a sense of routine. Rather than settling into comfort at the expense of selfhood, Jasmine chooses disruption—a difficult but empowered decision that reflects her desire to live authentically and autonomously.

Importantly, Jasmine's decision to leave Bud for Taylor is not simply a romantic turn, nor is it a rejection of one man for another. It is a symbolic break from roles that limit her freedom. Bud represents a static, domesticated version of life that echoes the very traditions she fled from in India. Taylor, by contrast, represents movement, possibility, and emotional resonance, but even he is not the ultimate goal. What Jasmine seeks is not a man, but a *life* of her choosing—a future unshaped by trauma, guilt, or obligation. Her final act is an affirmation of her capacity to shape her own narrative, refusing to be defined by the tragedies of her past or the expectations of those around her.

Through these strategic choices, Jasmine emerges not as a fragmented or lost individual, but as a resilient, adaptive, and self-aware woman who reclaims her agency at every turn. Her strength lies not in achieving a fixed identity but in embracing the fluidity of selfhood. In a world that repeatedly tries to label and contain her, she resists finality and embraces evolution. Her story becomes a testament to survival—not just physical survival, but psychological endurance, cultural negotiation, and emotional reinvention. By continually redefining herself on her own terms, Jasmine transforms from a subject of fate into the author of her own life.

CONCLUSION

Jasmine's journey stands as a powerful emblem of the modern diasporic woman's complex struggle for identity, autonomy, and self-definition amidst the crosscurrents of tradition, displacement, and globalization. Her trajectory—from the fields of Hasnapur to the suburbs of Iowa—encapsulates the psychological and cultural turbulence experienced by many immigrant women as they navigate unfamiliar terrains, both geographical and emotional. Rather than presenting migration as a linear path to assimilation, Bharati Mukherjee offers a more nuanced portrayal of transformation—one marked by rupture, trauma, and reinvention.

Through Jasmine, Mukherjee challenges essentialist notions of culture, gender, and identity. Jasmine does not conform to any singular cultural model—neither entirely Indian nor fully American—but inhabits a hybrid space where she actively constructs her evolving self. Each of her names, relationships, and life stages reflects not submission to external circumstances, but a deliberate engagement with them. Her resilience is not born of denial or detachment, but from her willingness to confront pain, adapt to new realities, and reimagine her possibilities. In this way, Mukherjee reframes trauma not as a terminal condition but as a catalyst for growth and agency.

Importantly, *Jasmine* is not a narrative of victimhood, despite the violence, loss, and alienation the protagonist endures. It is, instead, a narrative of empowered reinvention—of a woman who refuses to be defined by her past or imprisoned by the expectations of others. Jasmine's final act of self-determined departure signals not escape, but the radical claiming of her own narrative. Her identity is fluid, mobile, and resistant to closure, reflecting the lived reality of many women in the diaspora who must constantly renegotiate their place in the world.

In portraying Jasmine as a figure of resistance, adaptability, and transformation, Mukherjee speaks to the broader experiences of immigrant women in a globalized age—women who must forge identity at the intersection of cultures, histories, and ideologies. Jasmine's story ultimately affirms the possibility of agency within displacement, of strength within vulnerability, and of selfhood beyond borders. She is not just a character in transition; she is a symbol of what it means to survive, redefine, and reclaim the self in a fractured but interconnected world.

REFERENCES

- [1]. Mukherjee, Bharati. *Jasmine*. Grove Press, 1989.
- [2]. Jung, Carl Gustav. *Man and His Symbols*. Anchor Books, 1964.
- [3]. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- [4]. Tyagi, Ritu. "Understanding Postcolonial Feminism in Relation to Postcolonial and Feminist Theories." *International Journal of Language and Linguistics*, vol. 1, no. 2, 2014, pp. 45–50.
- [5]. Bannerjee, Debjani. "Of Alienation and Assimilation: The Identity Crisis of Immigrants in Bharati Mukherjee's *Jasmine*." *South Asian Review*, vol. 24, no. 2, 2003, pp. 143–160.
- [6]. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" In *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.
- [7]. Hall, Stuart. "Cultural Identity and Diaspora." In *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222–237.
- [8]. Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *boundary 2*, vol. 12/13, 1984, pp. 333–358.
- [9]. Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.
- [10]. Dangarembga, Tsitsi. *Nervous Conditions*. The Women's Press, 1988.
- [11]. Erikson, Erik H. *Identity: Youth and Crisis*. W. W. Norton, 1968.
- [12]. Parameswaran, Uma. "Home is Where Your Feet Are, and May Your Heart Be There Too." *Canadian Literature*, no. 141, 1994, pp. 16–34.
- [13]. Grewal, Inderpal, and Kaplan, Caren. *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*. University of Minnesota Press, 1994.