IJCRT.ORG ISSN : 2320-2882

INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Quest Of Native Roots In Chitra B Divakaruni's Sister Of My Heart

Saumya Srivastava
Research Scholar
Department of English & MEL
University of Allahabad

Dr.Vivek Kumar Dwivedi
Associate Professor
Department of English & MEL
University Of Allahabad

Abstract

This paper explores the theme of the quest for native roots in Chitra Banerjee Divakaruni's novel Sister of My Heart, focusing on how the protagonists, Anju and Sudha, navigate cultural identity, displacement, and gendered expectations. Through the frameworks of feminist and postcolonial theory, the study examines how memory, myth, family ties, and oral tradition become tools of identity formation and cultural reclamation. The novel portrays the diasporic and domestic experiences of Indian women who, while shaped by patriarchy and tradition, actively reinterpret their heritage to assert agency and selfhood. Drawing on the theoretical insights of Homi K. Bhabha, Gayatri Chakravorty Spivak, and Chandra Talpade Mohanty, the analysis highlights how Anju and Sudha use storytelling and cultural memory to reconstruct a sense of belonging and continuity across borders and generations. The paper argues that Sister of My Heart frames the quest for native roots not as a return to a static past, but as a dynamic, empowering process of negotiation, resistance, and transformation.

Keywords: Native roots, Female identity, Cultural displacement, Diasporic experience, Feminist literary criticism

Introduction

Chitra Banerjee Divakaruni's Sister of My Heart, a book that eloquently captures the intricacies of identity, belonging, and cultural negotiation in the lives of its female protagonists, centers on the search for native roots. The story, which is set in both India and America, traces Anju and Sudha's entwined paths as they negotiate the demands of traditional Indian culture and the difficulties of living as diaspora members. The work of Divakaruni is renowned for its subtle portrayal of the conflict between the goals of a younger generation exposed to new, frequently Western, ideas and the yearning of moms who preserve traditional Indian culture**(Rakwal, 2022)**,**(Sharma, 2022)**.

The investigation of feminine sensibility and the fortitude of women in the face of patriarchal conventions and social pressures form the core of the book. The difficulties faced by Anju and Sudha are representative of the larger experience of Indian women who aim to uphold their traditional and familial responsibilities while claiming their individuality. The story explores the emotional and psychological strains that women face while emphasizing their attempts to overcome long-standing customs of submission, inactivity, and self-denial. This is particularly clear when the main characters struggle with arranged marriages, parenthood, and their extended family's expectations while longing for independence and self-actualization**(L.A & Saravanan, 2024)**.

As a source of strength and a framework for comprehending the characters' position within their cultural history, Divakaruni's narrative is firmly anchored in Indian mythology, folktales, and familial stories. Because of its renowned format and focus on female-centric experiences, the book offers a counternarrative to the prevailing patriarchal discourse by putting women's perspectives and relationships front and center. Sisterhood, which Divakaruni describes as a central element in her work, is exemplified by the link between Anju and Sudha. It is a type of female bonding that goes beyond familial ties and offers emotional support during difficult times**(K. Ravikumar, Dr. M. Shajahan Sait, 2025) (Viswanath & Reddy, 2021)**.

The protagonists in Sister of My Heart deal with their diasporic consciousness, especially when they travel between India and America. In order to show how the search for original roots is a continuous process of negotiation and adaptation rather as a static return to beginnings, the novel examines topics including culture shock, identity crisis, marginalization, and the battle for integration. Divakaruni illustrates the difficulties and opportunities involved in creating new identities that respect one's ancestry and personal development via the experiences of the characters **(M. Sri Lakshmi & V. Sudheer, 2024)**, **(N.Divya, 2019)**.

(A. Saleema Kathoon & J. Ahamed Meeran, 2023) Famous South Asian immigrant author Chitra Banerjee Divakaruni is an Indian American writer. Her works deftly touch on the difficulties of immigration. Famous among diasporic writers, Divakaruni has made a bold and distinctive addition to the field with her refined and modern taste. Sentimentality, alienation, rootlessness, sentimentality, cultural conflict, questioning, etc. are all parts of diasporic awareness that Divakaruni deftly depicts in her writings. Rather than only referring

to dispersion or scattering, her research posits that diaspora encompasses a complex web of contradicting characteristics. Divakaruni seems to embody the many experiences of Indian immigrants as an immigrant residing in the US. In this analysis, Chitra Banerjee Divakaruni's Sister of My Heart is analyzed for its treatment of diasporic identity.

(Rajalaxmi, 2022) The female characters in Chitra Banerjee Divakaruni's books explore the complexities of both traditional Indian households and immigrant families. Focusing on the novel's handling of sociocultural themes in India, this dissertation analyzes Sister of My Heart by Chitra Banerjee Divakaruni. Many issues connected to one's identity are addressed in her works, such as alienation, loneliness, despair, loss, nostalgia, adoption, reintegration, and assimilation. The most striking thing about Sister of My Heart is that Divakaruni has decided to center her story on regular individuals who exist both inside and outside of India's social hierarchy. A female-centric cosmos may be built with the help of this book's renowned framework. The legendary realm is inherently feminine, in contrast to the more masculine academic world. The novel's unique Indian cuisine symbolizes India's varied cultural past, and it follows a married couple through the highs and lows of their marriage.

(Bhusal, 2022) Sister of My Heart, written by Chitra Banerjee Divakaruni, sheds light on the oppression of women in patriarchal Indian society and their fight for equality. Its theoretical framework is based on the claims made by David Glover and Cora Kaplan on gender theory and the western interpretation of liberal feminism. By doing so, it hopes to probe the truth of patriarchal ideology, which views women primarily as objects of reproduction and subordination. It shows how bad things are for our heroes, Anju and Sudha. Instead of being respected as contributing members of society, they are treated like toys. From the moment they are born, they are instructed to submit. Bidhata Purush, who does not appear to write fortunes either, has had his name used to create the boundary. Consequently, they are living submissive lifestyles, whether consciously or not. The patriarchal ideology is responsible for classifying people as either feminine or masculine and for establishing hierarchies based on these categories, as well as for dividing up power and responsibility. This article finds that Chitra Banerjee Divakaruni's writings reveal the patriarchal oppression of women in India.

(Nagajothi, 2015) The uncharted depths of women's sensibility are expertly probed by Chitra Banerjee Divakaruni, an outspoken feminist writer from the Indian diaspora in the United States. The female protagonists Anju and Sudha's emotional closeness and the conflict between their wants are explored in Sister of My Heart. Although they are quite close, they are very different people with very different outlooks on life. After learning the truth about her father's treachery from her aunt Pishi, Sudha's relationship with Anju is put to the test by her guilt complex. To save her cousin's traditional family match from dissolving, she gives up on her love for Ashok and agrees to an arranged marriage. Marrying brings about their first real separation as well as their first real rivalry a rivalry based on feelings rather than money or other goods. As Anju moves to the United States and Sudha gets into a loveless affair in India, strains start to show in their

relationship. A new bond forms between them as the pregnancies of the two women bring about intensified suffering. Following Sister of My Heart is The Vine of Desire. Anju and Sudha get back together after being apart for a year. Upon first meeting, the ladies are ecstatic, and their bond appears strong enough to provide hope that the women's mutually beneficial objective is within reach. Sunil's intense fixation on Sudha breaks Anju's illusions and leaves a gap between them that seems impossible to heal. Sudha and Anju, who are haunted by intense envy and remorse, respectively, face the internal anguish and the external demands of the fast-paced, impersonal urban life in America on their paths to freedom. In this way, both the artist and the product fearlessly confront established norms while simultaneously forging their own paths and identities.

This research paper uses a qualitative literary analysis technique, interpreting the text using postcolonial and feminist theoretical frameworks. Reading and interpreting Sister of My Heart closely, paying special attention to the story's structure, character growth, and symbolic elements, constitutes primary data. Literary criticism, academic publications, and theoretical works on diaspora, identity, and cultural memory are examples of secondary sources. Interpretive and analytical in nature, the research seeks to place the experiences of the characters in larger literary and sociocultural frameworks. Feminist literary criticism facilitates the analysis of the gendered aspects of identity and agency, while postcolonial theory offers valuable perspectives on cultural hybridity, displacement, and the pursuit of roots.

Cultural Displacement and the Diasporic Experience

In Sister of My Heart, Chitra Banerjee Divakaruni explores the emotional and psychological journey of Anju and Sudha through the lens of cultural displacement and diasporic identity. Their migration, particularly Anju's move to the United States, is not merely a physical relocation but a profound disconnection from the familiar structures of tradition, community, and homeland. This disconnection sets in motion a deep, ongoing quest for native roots, as the protagonists attempt to hold on to their cultural origins while navigating the unfamiliar terrain of a new country.

The novel belongs to the genre of diasporic literature, which often grapples with themes of alienation, identity crisis, and the longing for belonging. For Anju and Sudha, the transition from a traditional Indian household to life in the diaspora brings about a deep sense of rootlessness and nostalgia. This longing is not only for a physical home but for the emotional and cultural anchors that gave meaning to their identities. The characters' internal conflicts reflect a larger existential struggle to reconnect with their cultural roots in the face of growing assimilation pressures.

Divakaruni emphasizes that cultural displacement causes not only marginalization but also a fragmentation of the self. The sense of "home" becomes elusive as the characters confront the loss of cultural routines and inherited traditions. Yet, their quest for native roots manifests in how they remember, recount, and preserve their past through stories, memories, rituals, and emotional bonds. This quest is both an act of resistance against erasure and an effort to redefine home in a hybrid cultural context.

A central aspect of this diasporic journey is the negotiation of cultural hybridity the tension and blend between host and native cultures. Anju and Sudha embody this hybridity as they attempt to balance their American realities with Indian values and customs. America offers opportunities for freedom and self-expression, but these come at the cost of distancing from their native identity. The emotional toll of living between two worlds deepens their desire to reconnect with their roots. Moreover, Divakaruni foregrounds the unique challenges faced by women in the diaspora. Anju and Sudha's migration journeys are marked by cultural shock, racial prejudice, and gender expectations, yet these very struggles open up possibilities for empowerment. Their search for native roots becomes a personal and transformative journey a way to assert agency, reclaim identity, and bridge the gap between past and present**(Dengel-Janic, 2013), (N.Divya, 2019)**.

Sister of My Heart illustrates that the quest for native roots is not merely about returning to a geographic place, but about emotionally and spiritually anchoring oneself in a cultural lineage. Anju and Sudha's yearning for home and attempts to recreate that sense of belonging amidst displacement highlight a universal diasporic experience: living in the in-between, while constantly reaching back to understand where one comes from and who one is**(Agnihotri, 2014)**.

The Role of Family and Oral Tradition

In Sister of My Heart by Chitra Banerjee Divakaruni, the quest for native roots is deeply embedded in the protagonists' relationship with family and the oral traditions that shape their moral and cultural understanding. Anju and Sudha, raised as sisters in a household dominated by women Aunt Pishi and their widowed mothers, Gouri Ma and Nalini inherit not just care and love, but a cultural legacy grounded in storytelling, gendered expectations, and familial duty. Their upbringing in this matriarchal environment becomes a vital foundation for their search for identity, belonging, and continuity with their ancestral past.

The family acts as both a preserver of tradition and a site of internal conflict. As Sudha and Anju grow, they are confronted with the pressures of upholding family honor, adhering to traditional gender norms, and conforming to societal expectations around marriage and duty. Gouri Ma and Nalini, as keepers of these values, often prioritize social reputation over personal happiness, reflecting how tradition can become rigid and suppressive. Yet even within these constraints, the family provides emotional strength and continuity. This duality oppression and support becomes central to the protagonists' inner struggle and reinforces their desire to reconcile modern lives with native cultural values.

A crucial component of their cultural inheritance is the oral tradition, particularly through the figure of Aunt Pishi. Her stories, drawn from Indian epics, Hindu mythology, and Bengali folklore, are not merely for entertainment they are powerful tools of cultural transmission. These narratives carry embedded codes of morality, resistance, and feminine power. Through them, Anju and Sudha develop emotional resilience and a sense of rootedness. The story of the Rani of Jhansi, for instance, becomes a symbolic source of inspiration

for Sudha, who internalizes the queen's bravery to assert her own independence in the face of societal restrictions**(Subashini, 2016)**.

In their own journeys, Anju and Sudha eventually become storytellers themselves reinterpreting and reshaping these inherited tales to align with their contemporary experiences. This act of retelling is central to their quest for native roots. Rather than simply reproducing traditional stories, they reframe them to assert agency, challenge patriarchal norms, and make meaning of their evolving identities. This aligns with feminist literary theory, particularly Gayatri Spivak's view of storytelling as a way for subaltern women to reclaim voice and power, and Chandra Talpade Mohanty's assertion that women in postcolonial contexts can engage critically with tradition to forge new paths of resistance and self-definition.

Furthermore, from a postcolonial perspective, their reinterpretation of myths can be seen through Homi Bhabha's concept of cultural hybridity, where identities are negotiated between the native and the diasporic. Though Anju migrates to America and Sudha remains in India, both continue to seek grounding in their native cultural frameworks, showing that the quest for native roots is not geographically bound but emotionally and culturally driven. These roots, sustained through memory, relationships, and storytelling, help them navigate the fragmentation and displacement that mark their diasporic and postcolonial experiences**(Rakwal, 2022)**.

Divakaruni presents family and oral tradition not as static relics of the past, but as living, adaptable sources of cultural memory. Through generational dialogue, reinterpretation, and emotional inheritance, Anju and Sudha reimagine their heritage in a way that supports personal growth and resilience. The younger generation does not reject tradition; rather, they reshape it to meet the challenges of their modern realities. In doing so, they exemplify how the quest for native roots is an evolving process one that affirms identity, preserves legacy, and empowers transformation even amid change and displacement**(Padmaja, 2017)**.

Female Identity and Cultural Reclamation

In Sister of My Heart, Chitra Banerjee Divakaruni explores the quest of native roots as a vital component of female identity formation and cultural reclamation. Through the lives of Anju and Sudha, the novel illustrates how women grapple with the dual forces of patriarchal tradition and diasporic dislocation while seeking to redefine themselves through a connection to ancestral culture and memory. Rooted in the rich cultural heritage of Kolkata, both protagonists are raised in a deeply traditional setting where womanhood is dictated by societal expectations family honor, marriage, and silence. However, this inherited framework is not accepted passively; instead, it becomes a starting point for resistance, reinterpretation, and reclamation of identity.

As Anju migrates to the United States, she enters a space marked by both cultural alienation and opportunity. Her identity as an Indian woman becomes both a source of distinction and internal conflict. Confronted with the pressures of assimilation, Anju embarks on a personal journey to decide which parts of her cultural

heritage she wishes to preserve and which she must modify or discard. This selective retention and reconfiguration of tradition reflect Homi Bhabha's concept of the "third space" a hybrid cultural zone where new identities emerge through the negotiation of native and host cultures. Anju's cooking of traditional meals, storytelling, and emotional ties to her Indian upbringing become acts of cultural preservation, anchoring her to her roots while simultaneously enabling her to navigate modern, Western life with agency**(Rakwal, 2022)**.

Sudha, who remains in India, undergoes her own journey of reclaiming native identity, not through physical migration but through internal rebellion and emotional emancipation. Faced with the expectations of arranged marriage and the burden of family secrets, Sudha finds strength in the oral traditions passed down by Aunt Pishi mythic tales of strong, independent women like the Rani of Jhansi. These stories serve as both a link to her native roots and as a feminist counter-narrative to patriarchy. Through these tales, Sudha reimagines her cultural inheritance not as a form of submission, but as a reservoir of resilience and female empowerment. This aligns with Gayatri Spivak's call to reclaim the subaltern voice through storytelling and Chandra Talpade Mohanty's emphasis on localized, culturally embedded feminist agency.

Divakaruni portrays cultural reclamation not as a nostalgic return to the past, but as a dynamic, empowering process. For both Anju and Sudha, the quest for native roots is a way to affirm selfhood amid the fragmentation brought on by migration, modernity, and gendered oppression. By selectively engaging with family traditions, oral narratives, and inherited values, the protagonists reconstruct a female identity that is rooted yet evolving grounded in memory, but responsive to change.

Sister of My Heart reveals that a woman's identity is not a fixed cultural inheritance but a negotiated space where past and present, tradition and autonomy, coexist. Through the intertwined journeys of Anju and Sudha, Divakaruni asserts that native roots are not merely to be preserved, but reclaimed, reshaped, and reimagined transforming heritage from a site of control into a wellspring of strength, creativity, and self-definition. In doing so, she highlights how women in both postcolonial and diasporic contexts can turn cultural memory into a tool for resilience and transformation**(SUGANYA, 2025)**.

Memory, Myth, and Reconnection

In Sister of My Heart, Chitra Banerjee Divakaruni masterfully intertwines memory, myth, and reconnection to foreground the protagonists' ongoing quest for native roots. For Anju and Sudha, memory is not simply a recollection of the past but a living, emotional archive that anchors them to their shared childhood, familial bonds, and cultural identity. These memories serve as spiritual and emotional roots especially in times of upheaval, diaspora, and separation allowing the characters to remain connected to the essence of who they are and where they come from.

Raised in a house steeped in storytelling, ritual, and ancestral presence, Anju and Sudha are shaped by an oral tradition that links them to generations of women before them. The tales told by Aunt Pishi stories

embedded in Bengali folklore and Hindu mythology function as more than entertainment; they serve as cultural memory and sites of identity formation. These stories, often carried across borders and time, become tools of reconnection with native roots, especially when characters are physically or emotionally displaced. In this way, Divakaruni aligns with postcolonial theorist Homi K. Bhabha's idea of cultural continuity through hybrid spaces, where storytelling becomes a medium of preserving tradition while simultaneously adapting it to the present**(Nazareth & Divakaruni, 1999)**.

Myth, in particular, plays a transformative role in the protagonists' journey toward reclaiming identity. Divakaruni deconstructs and reimagines traditional myths to suit the evolving needs of her female characters. For example, the classic story of the princess in the snake castle is retold with a feminist lens, converting a narrative of passive victimhood into one of female empowerment and mutual resilience. This process reflects Gayatri Spivak's notion of reclaiming the subaltern voice wherein women, once silenced by cultural and colonial histories, reinterpret traditional narratives to assert their agency and redefine their roles within the cultural framework.

Sudha's retelling of the fable of the Queen of Swords after Anju's miscarriage is a poignant act of mythic re-signification. Here, myth is no longer about distant ideals; it becomes personal, political, and redemptive. It fosters healing, solidarity, and resistance, demonstrating how storytelling becomes a mode of feminist resistance and self-reclamation, echoing Chandra Talpade Mohanty's theory of culturally grounded feminist praxis**(APARNA & MADHAVI, 2017)**.

Through the conscious invocation and reworking of memory and myth, Anju and Sudha reconnect with their native roots in meaningful and empowering ways. Even across the geographical distance between India and America, their bond endures through the shared language of stories and cultural rituals. This reconnection is not just with one another but with their ancestral lineage, traditions, and inner selves. By choosing to remember, retell, and redefine these narratives, the protagonists transform tradition into a dynamic force one that supports selfhood and change rather than imposing fixed roles or limitations.

In Sister of My Heart, memory and myth are not passive cultural inheritances but active processes in the quest of native roots. They provide the protagonists with a sense of continuity, belonging, and empowerment, even in the face of personal and cultural fragmentation. Divakaruni demonstrates that reclaiming one's roots is not about idealizing the past but about reshaping it into a source of strength and meaning in the present**(Shanmugapriya E, 2022)** ,**(Singh & Goswami, 2019)**.

Conclusion

Chitra Banerjee Divakaruni's Sister of My Heart is a rich literary exploration of the quest for native roots, particularly as it unfolds in the lives of women navigating the intersections of tradition, modernity, and migration. Through the intertwined journeys of Anju and Sudha, Divakaruni illustrates how identity is not static or inherited in a fixed form, but actively constructed through memory, storytelling, cultural negotiation,

and personal agency. In their attempts to reconcile the expectations of their ancestral Indian heritage with the demands of contemporary life both in India and the diaspora these characters reveal the complexities of female identity formation in postcolonial and transnational contexts. The novel highlights how family and oral tradition serve as both anchors and points of tension, shaping the protagonists' early understanding of womanhood while also providing the tools for later resistance and self-definition. By reinterpreting myths and cultural narratives, Anju and Sudha engage in acts of reclamation that align with feminist theories of empowerment and postcolonial discourses of hybridity and voice. The persistent invocation of memory and myth does not merely preserve cultural heritage it transforms it, making it relevant to the women's lived experiences and enabling them to assert control over their narratives. Sister of My Heart suggests that the quest for native roots is not about a return to the past, but about reclaiming, reshaping, and reactivating cultural identity in the present. Divakaruni's portrayal of this journey affirms that tradition, when approached critically and creatively, can become a powerful source of strength, solidarity, and transformation. In doing so, the novel not only tells a story of individual and collective resilience but also offers a broader commentary on the evolving nature of identity in a world marked by displacement, globalization, and cultural flux.

References

- . A., & Sharma, V. (2022). PORTRAYAL OF WOMEN AS A CHAMPION OF LIBERTY IN CHITRA BANERJEE DIVAKARUNI'S SISTER OF MY HEART AND THE VINE OF DESIRE. *REVIEW JOURNAL PHILOSOPHY & SOCIAL SCIENCE*. https://doi.org/10.31995/rjpss.2022.v47i01.024
- A. Saleema Kathoon, & J. Ahamed Meeran. (2023). Exploring the Diasporic Consciousness in Chitra Banerjee Divakaruni's Sister of My Heart. *Shanlax International Journal of English*. https://doi.org/10.34293/rtdh.v12is1-dec.138
- Agnihotri, N. (2014). Diasporic Consciousness in Chitra Banerjee Divakaruni's Sister of My Heart. *Galaxy: International Multidisciplinary Research Journal*.
- APARNA, D. P., & MADHAVI, B. B. (2017). SISTER OF MY HEART AND THE VINE OF DESIRE: DENIAL OF CONSERVATIVE MYTHS AND FORMATION OF NEW. *Int.J.Eng.Lang.Lit&Trans.Studies*, *4*(3). Retrieved from http://www.ijelr.in/4.3.17a/455-458 B. BINDUMADHAVI.pdf
- Bhusal, D. (2022). Assigning Gender Role in Chitra Banerjee Divakaruni's Sister of My Heart. *Academia Research Journal*. https://doi.org/10.3126/academia.v1i1.48768
- Dengel-Janic, E. (2013). Diaspora and its Romanticism(s). In *Legacies of Romanticism* (pp. 231–244). Routledge. https://doi.org/10.4324/9780203110096-19
- K. Ravikumar, Dr. M. Shajahan Sait, D. P. K. (2025). The Portrayal of Sisterhood Relationship between Anju and Sudha in Chitra Banerjee Divakaruni's Sister of My Heart. *Research Journal of English Language and Literature (RJELAL)*, *13*(1). https://doi.org/10.33329/rjelal.13.1.16
- L.A, J. A., & Saravanan, K. (2024). FEMININE SENSIBILITY IN CHITRA BANERJEE DIVAKARUNI'S SISTER OF MY HEART. *Turkish Journal of Computer and Mathematics Education (TURCOMAT)*, *15*(2), 241–243. https://doi.org/10.61841/turcomat.v15i2.14723
- M. Sri Lakshmi, & V. Sudheer. (2024). Post-Colonial Feminist Perspectives In Chitra Banerjee Divakaruni's Select Novels. *Creative Saplings*. https://doi.org/10.56062/gtrs.2024.2.10.497

- N.Divya. (2019). THE THEME OF DIASPORIC ROLE OF WOMEN IN CHITRA BANERJEE'S SISTER OF MY HEART. *International Journal of Research and Analytical Reviews (IJRAR)*, *6*(2). Retrieved from https://www.ijrar.org/papers/IJRAR1ALP030.pdf
- Nagajothi, K. (2015). Desires and Conflicts in Female Bonding in Chitra Banerjee Divakaruni's Novels: Sister of My Heart and Vine of Desire. *Language in India*.
- Nazareth, P., & Divakaruni, C. B. (1999). Sister of My Heart. *World Literature Today*. https://doi.org/10.2307/40155277
- Padmaja, C. V. (2017). Women in diaspora: A study of chitra banerjee divakaruni's fiction. *IUP Journal of English Studies*.
- Rajalaxmi, M. (2022). Socio-cultural Issues and Feminine Identity in Chitra Banerjee's Sister of My Heart. *Ijrjournal*, *9*(12). Retrieved from https://ijrjournal.com/index.php/ijr/article/view/750?utm_source=chatgpt.com
- Rakwal, N. (2022). Redrawing the Boundaries and Creating New Homes: A Study of the Chitra Banerjee Divakaruni's novel Sister of My Heart. *International Journal of English Literature and Social Sciences*. https://doi.org/10.22161/ijels.71.8
- Shanmugapriya E, D. V. V. (2022). Myth and Diaspora in Chitra Banerjee Divakaruni's Sister of My Heart and The Vine of Desire. *INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH IN TECHNOLOGY*, *9*(6). Retrieved from https://ijirt.org/publishedpaper/IJIRT157174_PAPER.pdf
- Singh, D. J., & Goswami, D. C. (2019). Relocating Heteronormativity and Questioning Feminism: A Study in the Fiction of Chitra Banerjee Divakaruni. *SMART MOVES JOURNAL IJELLH*. https://doi.org/10.24113/ijellh.v7i2.7075
- Subashini, M. N. (2016). Juxtaposing the East and the West in Chitra Banerjee Divakaruni's Sister of My Heart. *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, *3*. Retrieved from https://www.iosrjournals.org/iosr-jhss/papers/NCSCRCL/Volume-3/16.pdf
- SUGANYA, M. B. (2025). AN EXPLORATORY STUDY ON CULTURAL IDENTITY CHALLENGES AND EXPERIENCES IN "SISTER OF MY HEART" BY CHITRA BANERJEE DIVAKARUNI. *International Journal on Economics and Business Management*, *14*(46). Retrieved from https://iaraindia.com/wp-content/uploads/2025/03/29-An-Exploratory-Study-on-Cultural-Identity-Challenges-and-Experiences-in-Sister-of-My-Heart-by-Chitra-Banerjee-Divakaruni-Ms.-B.-Suganya-Dr.-A.J.-Manju.pdf
- Viswanath, D. V, & Reddy, D. P. M. K. (2021). The role of women in Chitra Banerjee Divakaruni's sister of my heart. *International Journal of Research in English*. https://doi.org/10.33545/26648717.2021.v3.i1a.90