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## A Review Of Literature With A Focus On The Application Of Patriarchy To Men Via Dislocation, Space, Agency, And Identity In The Novels Of Anita Rau Badami

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### ABSTRACT

**Purpose:** The study aims at the themes of dislocation, space, agency, and identity through the lens of Patriarchy, political, economic, and social cultures. In the novels of Anita Rau Badami, men are represented as minor characters whereas women are seen as the protagonists of the novels. These minor characters play a vital role in encompassing the lives of women and showcasing them as doubly marginalized victims. This study focuses on the representation of men who suffer equally under patriarchy, in the prevailing political, social, and economic conditions.

**Design/Methodology/Approach:** Numerous scholarly books, journals, and theses have been reviewed for the study. To have a thorough understanding of the work that has been done thus far, other studies along similar lines have been carefully examined and reviewed. This research largely depends on the findings from research journals from Google Scholar, ResearchGate, Canadian Literature Journal, and Shodhganga for identifying the research gap. Both offline and online studies have been made using internet resources. The interviews and social posts of the author also give much insight into the different aspects of the research question. The literary compositions of the author are the major source of research. The study is conducted using an exploratory textual analytical approach and archival method as a research technique.

**Finding/Result:** After reading and analyzing the available materials on the study's chosen topic, it was discovered that Anita Rau Badami's novels frequently address the themes of dispersion, space, agency, and loss of identity for all the characters. This author has addressed these topics overtly or as an underlying theme in her writings.

Since the planned study focuses mostly on the dispersion of men who are minor characters in the novel, it will be unique. In the process of forming identity, it also emphasizes space and agency. Communities and individuals are both included and excluded by space. Aspects of identity development in the postcolonial context are clarified by

analyzing displacement concerning space and identity in the writings of diasporic writers and writings on diaspora.

**Keywords:** Displacement, Space, Identity, Diaspora, Alienation, Post-colonial, Hybridity, Identity formation.

## 1. INTRODUCTION:

Diaspora Theory's various features have influenced literature in every language spoken on the planet. Expatriate or Diasporic literature is the term most often used to describe this literature. The term "Diasporic Literature" refers to a broad category of literary works written by authors who have published outside their own country yet are connected to indigenous culture and history. In this broad sense, all those writers—who write outside of their country but maintain ties to it through their writing—can be regarded as diasporic writers. The sense of alienation and loss brought on by migration and expatriation is the source of diasporic literature. Diasporic literature typically addresses themes of identity quest, existential rootlessness, alienation, displacement, assimilation, and acculturation. Migrants endure the agony of being separated.

Vijay Mishra and Bob Hodge in their literary work titled 'What was Postcolonialism?' spoke about Jacques Derrida's interpretation of Sigmund Freud, "we are always "haunted by something totally other," the "other" that always comes back, like the pleasure principle, "only as that which has not truly come back." However, things also change, and when we reexamine the contradictory context of postcolonialism, we are compelled above all to emphasize its pastness. As with so many past revolutions, ours is not an announcement of the "end of postcolonialism," typically to no avail. It would be imprudent of us to downplay the significance of what Edward Said, in the 1994 postscript to his seminal work *Orientalism*, called a "revolution in the consciousness of women, minorities, and marginals."

As said by Christina S.S. in her work 'Dynamics Of Indian Diaspora Literature: A Panoramic View' "Diasporic Literature is a very broad idea and a paragliding term that involves all those literary works published by writers outside their home nation, but these works are linked to indigenous culture and background." She further states that "Diasporic literature has its origins in the sense of loss and alienation resulting from migration and expatriation. Diasporic literature generally deals with alienation, displacement, existential rootlessness, nostalgia, identity quest." (5-6)

According to Damböck Elisabeth in her writing 'Canada's New Global Past: Writing India's Past into Canadian History' reflects on the "writers of South Asian heritage such as Anita Rau Badami, (who) are no longer concerned with a rewriting of history, but rather with questioning the nation state as a relevant frame of reference for identity formations. They are not concerned with "Canadian Questions" – from "Where is here?" to "How did we get here?" – but rather inscribe themselves in the transcultural landscape by writing about "How we got here." – not through questioning, but as a self-assured statement." (2009)

Renowned Canadian-Indian author Anita Rau Badami explores the complexities of an Indian household and their problems on a different continent, deftly capturing their struggles and sense of identity via their surroundings. This research focuses on how identity, location, and displacement are portrayed in the post-colonial novels of Anita Rau Badami's *Tamarind Mem* (1996) (1), *The Hero's Walk* (2002) (2), *Can You Hear the Nightbird Call?* (2006) (3) and *Tell it to the Trees* (2011) (4).

In literature, the term "diaspora" refers to two elements as well as the concepts, viewpoints, and lifestyles of two generations of people who have left their native nation. According to Mahammad Ghouse, Shaik, in his thesis titled 'The novels of Anita Rau Badami a study' spoke about the difference between first generation and second generation. "One is the first generation of people settling in an alien country in search of better standards of living as well as wealth, which their native country is devoid of. They are adults with a deep sense of patriotism and emotional attachment to their mother country, its culture and civilization. So, though they are physically positioned in a foreign country for the purposes of making wealth and getting all luxuries which a modern man craves for, their loyalties lie with their native land. They are in a strange predicament where they are caught between two different cultures, being unable to adopt or forgo neither. The second is the new generation of people, who are born in the new country to the earlier generation of settlers, who came some time ago. Having been born in the new country, they do not have any first hand experiences of the one which their parents are emotionally connected with. So, these youngsters don't suffer from the conflict between the two cultures with the result they find themselves a part and parcel of the country of their birth." (2021).

Studies of the diaspora examine the ethnic entanglements and problems faced by immigrants in foreign countries. The issues faced by Indian migrants who have relocated to a foreign nation are depicted in its Indian translation. In "Diaspora, Border and Transnational Identities," Brah examines the notion of "how identical geographic and psychological space comes to articulate different histories as well as how a home may simultaneously serve as a place of safety and of terror" in addition to examining numerous topics related to the diaspora. Raja A. discusses about space in his thesis titled 'Space Gender and Identity A Study of the select Novels of Bharati Mukherjee and Anita Rau Badami.' He says, " It produces subversive narratives which complicate questions of American and South Asian identity. In his essay, Dissemination, Homi Bhabha writes; "The boundary that secures the cohesive limits of the western nation may imperceptibly turn into a contentious internal luminosity providing a place from which to speak, both of, and as, the minority, the exilic, the marginal and the emergent" (2020).

The various aspects of expatriate unsettlement and dislocation are revealed in writings by diaspora authors to varying degrees. It is possible to analyze a diaspora writer's text in terms of place, dislocation, and relocation. Diaspora literature frequently addresses the shifting meaning of home and the anxiety that goes along with it—both about becoming homeless and not being able to return. Ezhil Prafula L in her thesis titled 'The trauma of dislocation and relocation crosscultural conflicts and culmination in the select fictional narratives of anita rau badami and shauna singh baldwin' talked about dislocation saying that "Writings of diaspora authors unfold the different facets of unsettlement and dislocation of expatriate people at different levels. The changing designation of home and accompanying nervousness about homelessness and unfeasibility of going back are recurrent themes in diaspora literature." (2020).

Globalization, cosmopolitanism, and colonial interference have "uprooted" modern man from his traditional origins. In addition to bringing about painful experiences, migration has uprooted people and produced a multicultural environment that has expanded people's perspectives on life in general. During colonial and post-colonial periods, migration from India to distant places resulted in the creation of the "diaspora," which has its own unique identity. Living in far-off places, these migrant communities transcend social and geographic borders. The concept of space must be understood to comprehend the construction of identity in migratory space or the desire to return to one's original roots. Halle F in his essay 'The Limits of Tolerance: Evaluating State-Sponsored Multiculturalism in Canada' states "Multiculturalism" that has "emerged in response to growing numbers of migrants and the diversity of their origin communities and nations." It has "three major modes of immigrant incorporation - assimilation, hyphenation, and multiculturalism." (2010) The concept of hybridity and in-betweenness is discussed in pluralistic views of migration and diaspora that have been adopted by critics such as Bhabha and Hall. They contend that the immigrant's existence may serve as a good setting for the social and cultural advancement of their standard of living. As Khurajam G., Gope A. in their work 'Quest for Space by Virmati in Manju Kapur's Difficult Daughters' suggest "The search for having definite space in one's life" is very important irrespective of where they are. (2018)

The goal of the study is to examine how the diasporic writers who were chosen for it approached the third space of diasporic life in their stories, giving special attention to the adaptability and fluidity of hybrid identity. The third space, which represents the negotiation and evolution of culture, is the primary focus of postcolonial theories on the formation of identities. Jain J in his work 'The Burden of Culture' stated regarding about culture that "problematizes the diasporic relationship with home culture and the way in which they negotiate their location between filiation and affiliation." He says that : men and women" who travel "carry their cultural affiliations with them." He also states that "the concept of multiculturalism tends to camouflage issues of identity and belonging against the parallel flow of diverse cultures." (2017) In the third space, cultural identities are negotiated in ambiguous and contradictory settings. The discursive conditions of enunciation that ensure that cultural meaning and symbols have no fundamental unity or fixity—that is, that the same signals can be appropriated, translated, historicized, and interpreted in new ways—are created by the Third Space, however representable in and of itself. Rutherford J in his book 'The Third Space: Interview with Homi Bhabha. Identity: Community, Culture, Difference.' mentions Homi Bhabha who states that "the diversity of cultures is a good and positive thing and ought to be encouraged." "the sign of the 'cultured' or the 'civilised' attitude is the ability to appreciate cultures" (1990)

Viewed within the framework of the third space, the diasporic texts take on fresh cultural significance and present novel opportunities and viewpoints. The cultural sphere is never straightforward or stagnant. Conversely, it is never clear-cut, continuously changing, and open to different interpretations. Moreover, traces of previous meanings and identities are invariably present alongside cultural meanings and identities in this domain. The current proposed study can trace the cultural meanings to develop identities with potential interpretations since the third space creates meaning through a turbulent process. Therefore, the planned study attempts to examine how these issues are handled in the chosen novels by the study's chosen authors. Whitchurch C in his article 'Shifting Identities and Blurring Boundaries: The Emergence of Third Space Professionals in UK Higher Education' says that "Not only are individuals interpreting their given roles more actively, but they are also moving laterally across boundaries and contributing to the development of a third space" where they live. (2008)

## 2. OBJECTIVES OF THE STUDY:

Although the method is meant to remove confusion and disorder, the study analyzes the social chaos it causes. A disturbance in the social order can be caused by a breach of the constitution's and the law's established social order, which favors the powerful patriarchal. Socially established boundaries are crossed in these kinds of situations. The paper's primary goal is to investigate the breach of patriarchal barriers by men who are the minor characters in the novels of Anita Rau Badami.

One way that a patriarchal society negatively affects men is that "Males too suffer the burden of patriarchal norms and expectations." This expression highlights how patriarchal structures and practices can place restrictions and obstacles on males just as they do on women. It emphasizes the necessity for an increasingly equitable and open approach to tackling gender issues by acknowledging that rigid gender norms can harm people of all genders.

1. To highlight the significance of the minor male characters in the books, regardless of age.
2. To investigate how the social, economic, and cultural circumstances have equally affected, traumatized, and victimized these suppressed male characters.
3. To note the significant ways in which these males have supported the female characters in the novels who function as the protagonists.
4. To see how they have suffered as victims of patriarchy and other social norms.
5. To look at significant locations in the postcolonial narratives of the Indian diaspora.
6. To examine Anita Rau Badami's texts critically, paying particular attention to how she views identity, space, and displacement.
7. To adapt existing research on identity, space, and displacement to new contexts.
8. To study the works of the Indian postcolonial diaspora to synthesize the identity formation in intercommunity relations brought about by pressures associated with displacement.



### 3. METHODOLOGY:

Methods such as Textual analysis and archival methods mentioned in the book ‘Research Methods for English Studies’ by Gabriele Griffin (2013), along with different theories such as Eco-criticism, Literary Criticism, Cultural Studies, Psychoanalytical theory, Colonial and Post-colonial theories, Orientalism, Intertextuality, Modernism, Imperialism, Colonialism, Modernist Narrative Strategies, Multiculturalism and Post-multiculturalism, Gender Studies such as Masculinity, Feminism and Gender roles, and various gender theories such as Patriarchy, Feminist Literary Criticism, Space, Agency, Social, Political and Economic conditions, Indian Partition, World Wars, Historical events in the post-independent India, and the Labour Movement are considered for this research.

Almost sixteen research papers, a total of eleven books, and thirteen scholarly theses on the post-colonial topics of relocation, identity search, trauma, and agency with a focus on Anita Rau Badami’s novels in particular—were thoroughly reviewed. Further to these sufficient references, a search on Google Scholar was conducted online to gather the database. Unique, reviewed experts’ articles in journals from both domestic and foreign sources make up the research that has been evaluated pieces.

### 4. REVIEW OF LITERATURE :

#### 4.1 Displacement Theory and Post-Coloniality Concept:

In a literal sense, displacement—whether deliberate or involuntary—refers to the act of leaving one's native location and can have an impact on economic, political, and social conditions. There are various types of displacements. They might take on different shapes. Exile, exodus, relocation, emigration, the diaspora journey, fleeing exile, discovering, and imprisonment are a few examples. Subjects who are displaced may experience feelings of grief, isolation, and disorientation; in other words, they may experience a taste of their newly acquired freedom and power. As an outcome of the dislocation, individuals go through an experience of metamorphosis that shapes the way they view themselves. Mohankumar, M. in his research paper ‘Postcolonial dialectics in the select novels of Rohinton Mistry and Hanif kureishi’ tells us “Like many diasporic writers, she (Badami) has also explored the issues of diasporic existence in the alien land. Badami’s first novel *Tamarind Mem* depicts the issues of cultural and psychic dislocation” (2016)

The twentieth century saw amazing advancements in globalization and extraordinary connections. Many people followed their fortunes in distant foreign places as a result. Even though human migration and mobility are essential aspects of existence, the massive movement and migration of the 20th century offered a once-in-a-lifetime opportunity. The ways that the emigrants bonded with their own country varied greatly. In the story parallel, the differently reconnected emotional need of twentieth-century migrants takes up a different space. According to Katz, C. and Smith, N. in their paper, ‘An interview with Edward Said’ mentioned “Edward W Said was one of the preeminent literary critics of the 20th century, a public intellectual of the highest caliber, known throughout the world for his 1978 book, *Orientalism*, which inspired the founding of postcolonial studies and radically altered the trajectory of several established disciplines. He was one of the first—certainly the most trenchant among intellectuals to expose the connections between liberalism, the Enlightenment, and imperialism.” (2003)

These experiences have led to a variety of proposed value standards in the modern era, as well as a confusion of racial, national, and class identities. These conflicting identities are modern historical inventions. Macwan, T.P. in his work ‘Evolution Of I (Self-Identity) In Women In Select Fictions Of Amitav Ghosh and Manju Kapur’ specified about “the long struggle” that every character experiences “to reach their own identity” (2019)

The desire for identity is most dramatically and remarkably brought forth in postcolonial novels. Some of the major subjects covered in postcolonial literature are exile and alienation; uprising, struggle, and opposition against colonial authority; identity mixing or confusion; multiculturalism; and the creation of a cultural independence free from imperial influences. According to Mambrol, N. in his research paper 'Postcolonial Novels and Novelists' states that "postcolonial literature explores issues of cultural alienation, and it struggles to express the specificity and particularities of indigenous cultures in languages that are not generally the original languages of the indigenous peoples but rather the languages of the former colonizers." (2019)

## 4.2 Identity Formation Process

It is solely due to their ability to exclude, leave out, and render outside that identity may serve as sites of attachment and identification. Thus, by the process of "othering," one's own identity is defined less by what one is rather than by what he is not, as Said (1978) contended. Derrida's and Foucault's "violent hierarchy" (which includes gender roles) are predicated on the notion that excluding or rejecting something forms the basis of one's identity. [Identity] is intended to convey both the process of synthesizing a person's internal self and the external social reality, as well as an awareness of individual consistency and continuity inside oneself. It refers to the sense of owning a stake in both one's own affirmation and oneself.

## 4.3 The Idea of Conflicted "Space"

In the field of diaspora-related cultural studies, space is a crucial component. Cultural studies using diasporic literature discover a relationship between the current land and the place of origin, motherland, or memory. The locations of recollection enable the characters and the immigrant narrator to have conflicting identities. Diasporic writers carve out a place for themselves to produce an existential outsidership that makes sense when considering one of Edward Relph's theories. As to the author, there exist seven different types of insidership and outsidership, all expressing their meaning at a distinct degree of experiencing involvement. But out of the seven types of experiencing engagement, existential outsidership is the most notable. Relph, E. in his work 'Place and placelessness' mentions place for a human being as an "experience, meaning, identity, belonging, memories and feelings." (1976)

Cultural critics draw attention to the fact that diasporic writers take advantage of third spaces to authentically portray a multicultural life in their stories. The narrators' ability to be adaptable and agile in constructing a hybrid identity is aided by the third space. Particular attention is paid to the third space of cultural negotiation and transition in postcolonial ideas about identity formation. Cultural identities are negotiated in contradictory and ambiguous areas in the third space. The diasporic texts take on new cultural significance with fresh perspectives when viewed within the framework of the third space. The cultural sphere is always challenging and stagnant. Conversely, it needs to be clearer-cut, continuously changing, and open to different interpretations. Moreover, cultural identities and meanings always leave traces in this area. Saharan, A. in her work 'Female Body: Site of Culture-A Study of Manju Kapur's The

Immigrant' commented on the female character in Manju Kapur's novel questioning, "How does she balance the tightrope of maintaining her culture of origin while at the same time seeking a sense of belonging and acceptance in the host country?" the researcher focuses on this question that is faced by every immigrant in this world. (2012)

## 4.4 Anita Rau Badami's views on Migration:

On September 24, 1961, Anita Rau Badami was born in Rourkela, Orissa. She studied at the University of Mumbai after first attending the University of Madras. Her father had to move for his job, therefore she grew up in many locations in India. She relocated to Canada and graduated from Calgary University with a degree. According to Smitha P.K. in her work 'Modern Need for Reinforcing Identities in the. In Maity J. Colonial and Postcolonial

Literature Discourses, Disruptions and Intersections’ and ‘Past Cultural Restrictions In Anita Rau Badami’s ‘Can You Hear The Night Bird Call?’ And ‘Tamarind Mem’ by Johny S. “Badami establishes herself as a post-colonial writer who is able to assert and foreground her Indian experience in a powerful way.” (2021)

She is an Indo-Canadian novelist who has written four outstanding books. With the publication of her debut book, *Tamarind Mem*, she rose to the status of one of the most recent authors in the thriving field of Indian diasporic writing. Her first novel, *Tamarind Mem*, won praise from critics for its accurate portrayal of Indian families and its strong, independent female characters. In *Tamarind Mem*, Anita Rau Badami centered the story on her early recollections while incorporating tidbits from her personal life and her native country. As mentioned in Ravi Kumar, Polamarasetty’s thesis titled ‘Existential Predicaments in the novels of Anita Rau Badami’ they mentioned “In response to a question as to what pushed her to write *Tamarind Mem* and about revolving the plot around her childhood memories, interspersing it with bits and pieces from her own life and from her motherland she says, “There’s something about being away from your own country of birth that sort of generates all these nostalgic feelings and nostalgic images” (2017)

The second book by Badami is titled *The Hero's Walk*. Karthika C in her thesis titled ‘South asian immigrant alienation and reorientation in the select novels of amulya malladi and anita rau badami’ inferred about the second novel of Badami’s ‘The Hero’s Walk.’ She states “The novel explores caste discrimination, women’s subjugation, mental chaos, cultural differences, generation gap and diasporic sensibility. The book depicts the life of a middle-class Brahmin family in the made-up Southern Indian town of Toturpuram. Sripathi Rao is employed by an advertising agency as a copywriter. Maya, her daughter, is sent to America to continue her education. (2019) Bhattacharya Indira in her work ‘Globalisation, Multiple Histories and Contested Identities: Assessing Shauna Singh Baldwin, Rohinton Mistry and Anita Rau Badami’s Fictions’ noticed about the journey involved in the novel. “In Anita Rau Badami’s *The Hero’s Walk* and Rohinton Mistry’s *A Fine Balance* we find journey both overtly as well as covertly coming in, surfacing the subtle message that harks the changes that was about to come to pass. All these and more with other examples from the same text and also other texts establish the metaphorical nature of the trope ‘journey’.” (2016)

In contrast to identity, Anita Rau Badami's book creates frameworks for multicultural identification around immobility and disturbance that give rise to fresh interpretations of both collective and individual autonomy. It exposes the theoretical errors that result in transforming the notion of diaspora into yet another comprehensive metaphor of postcolonial subjectivity.

According to Monaco Angelo in his work ‘Territorial Conflicts in the Contemporary Indian Novel in English’ quoted about “Anita Rau Badami’s *Can You Hear the Nightbird Call?* (2006) – lies in the portrayal, more or less incidentally, of the abuse and torture which have marked Indian history in the aftermath of 1947.” According to Sharma Keah in her research work titled ‘Of Love and Agency: Models of Motherhood in South Asian Diasporic Literature and Poetry’ describes “*Can You Hear the Nightbird Call?* (that) chronicles the lives of three women from 1928 to 1986 as they navigate a constantly changing political landscape in both India and Canada. (2016)

*Can You Hear the Nightbird Call?* by Anita Rau Badami was also inspired by incidents such as the Komagata Maru disaster, which concluded with the sad explosion of Air India Flight 182 near the coast of Ireland in 1985. She stated in an interview that the most difficult part of creating *Nightbird* was keeping the past in the background without letting it overpower the narrative. It clarified the significance of real historical and political developments that are mixed in with the fictional work. Badami dedicates the book to the memory of the guy who stood on the Modinagar bridge as well as the Air India Flight 182 victims.

According to Bhatia Nandi in her written work ‘Revisiting the Theatre of the Komagata Maru Incident’ mentions the “story of the failed attempt of Indians to immigrate to Canada in the early part of the twentieth century. The

history of the Komagata Maru belongs within a much wider socio cultural landscape and bears multiple meanings. Such multiplicity is shaped not only by the various viewers and audiences of these artifacts — in Canada and India — but also by the voices that underlie such remembering.” (2015)

According to Cvetkovic Tanja in his research work ‘Sharon Pollock's Early History Plays – Walsh’ mentions “The Komagata Maru, dealing with the recreation of the past, could be described in Hutcheon’s terms as historiographic metafiction. Hutcheon’s definitions of historiographic metafiction as self-consciously reminding us that “while the events did occur in the real empirical past, we name and constitute those events as historical facts by selection and narrative positioning. And, even more basically, we only know of those past events through their discursive inscription, through their traces in the present” (2013)

Failler Angela in her journal titled ‘Remember Me Nought: The 1985 Air India Bombings and Cultural “Nachträglichkeit” spoke about the tragic incident of Air India flight. “The flight had originated in Toronto, destined for Delhi via Montréal and London. All three hundred and twenty-nine passengers and crew on board were killed in the crash, which was the result of a mid-air explosion. Among them were two hundred and eighty Canadian citizens, the majority of whom were of Indian (South Asian) backgrounds. Embarrassingly, Brian Mulroney, Prime Minister at the time of the bombings, offered his condolences to the Indian government for its losses, ignorant to the fact that the majority of those killed were citizens of the nation-state he represented.” (2010)

According to Hubel Teresa, in her work ‘Classifying Ethnicity for a Multicultural Nation: Representing the Air India Tragedy’ commented about the silence that existed in Canada towards the Air India Tragedy. “the bombing of Air India 182 in June 1985, a silence about this Canadian event seemed to descend on the Canadian mainstream. And, given that the bombing of this flight and the massacre of all its crew and passengers represented the greatest act of terrorism in Canada’s history, this was a striking and telling silence, a silence that clearly spoke loudly about Canadian assumptions regarding its immigrants, Canadian values, and the much-vaunted but now clearly questionable Canadian ideal of multiculturalism.”

After their honeymoon, Badami and her husband were returning to Delhi during the Sikh riots. She witnessed a Sikh man being tossed over a bridge after being set on fire through the bus window. The inspiration for *Can You Hear the Nightbird Call?* came from this horrific experience. According to Tungesh G.M. “A biographical critique examines a literary work via the prism based on the writer's personal experiences. The fundamental tenet of biographical critique is that readers must be aware of the author's personal details or experiences to comprehend some literary works.” (2022) According to Apong Andrew in his thesis titled ‘Walking toward the call of Beauty: Beauty and Affect in Badami’ explores “One common aspect is that her novels feature characters who, each in their own way, search for purpose, worth, and stability amidst impinging tensions that stem ostensibly from a confluence of various cultural sensibilities. The other shared feature is some significant narrative reference to travel between the Indian subcontinent and Canada, which seems an open autobiographical allusion to Badami’s own experience as a member of the South Asian diaspora—Badami immigrated to Canada in 1991.” (2015)

In the novel *Can You Hear the Nightbird Call?* the three female protagonists of the book are Bibiji (Sharan), Nimmo (Bibiji's niece), and Leela (Bibiji's Canadian friend and neighbor). Historical events such as the Komagata Maru incident, the partition of India-Pakistan, the killing of India's prime minister at the time, Indira Gandhi, and the sabotage of an Air India flight are mentioned in the novel. The action becomes more tangible and authentic because of the intense blending of the actual and imaginary worlds. Every fictional character and every actual event can be related to by the readers. It enhances the realism and plausibility of the tale. According to Anselmi William and Wilson Sheena in their research paper ‘Terrorism Then and Now, Here and There: Canada, the Final Frontier’ mentions about “terrorism (which) is both a trope and analysis of history as it develops in other countries, as well as Canada.” As observed in the novel *Can You Hear the Nightbird Call?* the authors compare this novel



“from a post-Twin Towers-attack perspective, (that) explores exogenous-endogenous terrorism between Canada and India, which culminates in the 1985 Air India Bombing.” According to Bhatt Dhvani M in her research work ‘Memory and Identity in Diaspora Novel: A Critical Study of Can You Hear the Nightbird Call? by Anita Rau Badami’ emphasizes “The plot of the novel focuses on the effect of the partition on the Sikh community abroad, specifically the Sikh Diaspora in Canada.”

The first protagonist character is Sharanjeet Kaur. She has a range of hues to her character. She works hard to obtain the title of "Bibi-ji." She seizes her sister's opportunity and travels to Canada. She develops business and English language skills while supporting her husband in his firm. She is skilled in the art of blending in. She isn't particularly good or awful. She entirely alters her demeanor to fit the needs of the circumstance. Sharan is a sensible woman. Her personality is the sum of all human characteristics.

The second protagonist Leela is a homemaker who immigrated to Canada along with her spouse. She lacks practicality when compared to Sharan. She stands for the ladies who are dwindling between their native country and a foreign one. The fight to get home marks the end of her life.

The third protagonist Nimmo is an ordinary woman. Her family is the center of her existence. She experienced the suffering of homelessness as a young child. Her persona highlights the plight of children, particularly girls, who lost their families as a result of India and Pakistan's split. She will always be afraid of what has happened. She had to relive the sorrow of losing family members during the 1984 riots. She ends up being left alone once more. As Chodiganji Ravi states in his work ‘Blend of Tradition and Modernity in the Select Novels of Anita Nair and Anita rau Badami A study of their women Protagonists’ “Suffering is the same for them throughout the centuries and women are not treated on par with men in various spheres of human activity.” “Anita Rau Badami with each novel explores an updated analysis of the migrated Indian families in India and abroad. Her themes, however, remain universal – love, loss, separation, heorism, despair, happiness.” (2015)

Suman, in *Tell it to the Trees*, stands in for the women who put up with cruelty and injustice but keep quiet out of concern for their families' image. She is a submissive woman who is kept down by her family's patriarchal, violent, and violent reputation. Suman is directly across from Anu. She stands for a liberated, fearless, intelligent, and self-reliant woman. De, Swarnali in her thesis titled ‘Gender Politics A Study of Selected Work of Anita Rau Badami Kamila Shamsie And Monica Ali’ stated regarding “Anita Rau Badami, attempts to give voice to the ubiquitous gender roles of our society through their fictional universe.” She explains “gender is a social fact, the difference” lies “in the roles of the males and the females.” In the words of “Simon De Beauvoir in her ‘The Second Sex’ (1949) differentiates between sex and gender “with her statement: “one is not born, but rather becomes, a woman.” This sums up the way Suman is portrayed in the novel by Badami. (2019)

A dual-setting structure that has an "unhappily" married female protagonist looking to her South Asian homeland for equality and wholeness while creating an adoptive land that is fertile ground for hetero-patriarchal dominance and domestic violence quickly unsettles this reading. Thus, the book challenges us to critically refocus our attention away from the "Orient" as the exclusive symbol of a deplorable and dysfunctional alterity and toward the realities of gender and domestic abuse as uniquely "Canadian."

As Pirbhai M. states in his work ‘The Poetics and Politics of Snow: Re-Orienting Discourses of Gendered Violence and Spousal Sponsorship in Anita Rau Badami’s Tell It to the Trees’ “At first glance, Badami’s novel appears to simplistically mobilize prevailing stereotypes regarding South Asian diasporic identities, beginning with the by now familiar theme of the “arranged marriage.” However, this reading is quickly unsettled by a dual setting structure through which an “unhappily” married female protagonist looks to the South Asian homeland

for the restoration of equality and wholeness, while the adoptive land produces conditions ripe for domestic violence and hetero-patriarchal domination.” (2013)

In her fourth book, Badami explores the consequences of familial secrets and the price of upholding and safeguarding the family name in a closely focused domestic drama. Her expansive epic, *Can You Hear the Nightbird Call?* which spanned more than fifty years and humanized history by dramatizing it through the interconnecting lives of three women, stands in stark contrast to this literary and psychological riddle. *Tell It To The Trees* features a strong female cast as the gripping tale is told from the perspectives of Varsha, 13, her stepmother Suman, and Anu, whom she kept a journal while residing with the Dharmas. The "Dharma" family, who lead a secluded life in Northern British Columbia, is revealed in the story. In her research thesis paper titled 'Images of Women in the Fiction of Anita Rau Badami' Sharma Swati talked about Anita Rau Badami's novel "Can You Hear the Nightbird Call? explores the political and personal relations in diaspora. She explores the situations and reality of survival in another country. The novel covers the period from 1926 India to 1985 Canada." (2015)

Many authors have taken advantage of conflict-related subjects, like tradition vs modernization and East-West encounters, but Anita Rau Badami stands out from the crowd due to her strong depiction of familial ties in opposition to colonial assault. In her books, Badami delves into the lives of immigrant and Indian families—basically, a family of women stranded in a home. Her mostly family-focused writings discuss the socio-cultural psychological changes that families experience, particularly when they relocate from one culture to another. They also address issues such as language barriers, nostalgia, alienation, discrimination, fear of losing one's identity, loneliness, hostility, exile, and dislocation.

D. Sam Sundar in his thesis titled 'Family in Indian English Fiction a Study of the Selective Works of Anita Desai Bharati Mukherjee and Anita Rau Badami' noticed about "East-West encounter, collapse of traditional family structures, marriage as a viable social institution, man-woman relationships in and outside marriage, parental roles, gender stereotyping, resistance to patriarchal domination and such other related themes dominate the concerns of the fiction writers. These fictional representations can be best comprehended when located within the larger socio-cultural context." (2014)

Literature from the diaspora depicts how seeds are scattered by the wind and how their fruits evolve or establish new circumstances, spheres of influence, and locations where people battle to exist. Through Diaspora Literature, Badami offers an inventive path towards self-realization, acknowledgment, knowledge, and definition. Pathan, M. D. in his thesis entitled 'Projection of Diaspora Multiculturalism and Quest for Identity in the Selected Works of Jhumpa Lahiri Chitra Banerjee Divakaruni and Anita Rau Badami' "It is a bond of separation between the past and the present, where a writer makes efforts to the best of his ability to write about his/her homeland; he(or she) tries to emphasize the importance of their national identity and their cultural heritage." (2023)

According to Laurel Ryan in his work 'Constructing "Home": Eros, Thanatos, and Migration in the Novels of Anita Rau Badami' specified about the concept of home. "Home, to borrow Stuart Hall's definition of cultural identity, is "a 'production' which is never complete" (234). However, home is also more than the production." (2008)

Jasmine Isaac M in her thesis titled 'Treading the unknown a diasporic insight into the fictional world of jhumpa lahiri and anita rau badami' gives a review on all the novels of Anita Rau Badami. She quotes "Sarah Curtis reviews that Tamarind Mem is all about modernizing women having difficulty in making decisions. Both the daughters, Kamini and Roopa of Saroja want to escape from their eccentric mom. They could love their mother only when they are in the other side of the world, i.e., Kamini from Calgary and

Roopa from the United States. In diaspora the immigrants can love their families back in India only from a distance. Geetha Doctor contemplates the novel, *Can You Hear the Nightbird Call?* under diasporic experiences, immigrant settlement of Punjabis and their assimilation in Vancouver. Through the story outline, she comments on Badami's style of writing as she tends to overdo. The author's Calendar Art writing has a special effect to distract readers. There is immense description of nature which reflects the life of characters. The focus is on the style of writing. Arun P. Mukherjee reviews *The Hero's Walk* as a novel that straddles two worlds: India and Canada. He comments on the South Asian diaspora on the basis of themes – grief and loss in a transnational migratory context. He analyses the minute description of Badami and proclaims her challenges among other Indian English writers. He concludes that Badami has achieved a balance between joy and sorrow, death of the old and beginning of the new, and beginning and ending of life. Ajum Kham M. reviews the novel *Tell It to the Trees* as a literary text with aspect of nature. He ascertains that there is a probable bond between the individuals and their surroundings. The characters represent 'frozen lives' and imaginary setting Merrit's Point as 'living habitat.' He observes the novel from an eco-critical point of view focusing on the nature based descriptions in the novels. The bleak and snowy surroundings reflect the sad mood of the characters. (2019)

## 9. RESEARCH GAP :

It has been discovered through an examination of the relevant domain of knowledge resources that the female characters in Anita Rau Badami's works are given different interpretations. Research on these influential literary works does not center on the male characters who are the minor characters of the novel. When compared to female protagonists in the novels, male characters have experienced equivalent suffering. The topics of space, identity, and displacement viewed through the post-colonial perspective of space, the loss of an individual's identity, and the quest for identity from the perspective of cultural critics like Bhabha and Hall—who talk about migration and diaspora on the notion of hybridity and in-betweenness—are not covered.

Ajeegah, G. A (2022) in his written work 'Literature and the Postcolonial Context: A Postcolonial Appraisal of J.M Coetzee's *Disgrace*, Arundhati Roy's *The God of Small Things* and Rohinton Mistry's *A Fine Balance*' indicates about the "subaltern" "space". They " have no independent space from which to articulate their voices because hegemony conditions them to believe in the dominant values. Gramsci believes that the intellectual has the responsibility to "search out signs of subaltern initiative and class consciousness and effect political actions." (2017)

Anyanwu, M. M. in his research work titled 'Diaspora and Cultural Hybridity: A Study of the First- and Second Generation Immigrants in Jhumpa Lahiri's *The Namesake*.' commented about hybridity as "the power that is found hybrids take the dominant culture and come to create something of their own; hybrids can turn dominance into difference. Hybridity is applicable to diaspora in the contemporary context of globalization; the flow of information and the movement of people in this ever evolving, interconnected and interactive world have played a crucial role in the creation of new cultures in the form of the interplay of local and foreign ideas and values."

This research attempts to concentrate on the supporting male characters across all age groups who play a significant role in establishing the plot and elevating female characters to the position of protagonists. The traumatizing incidents that have been depicted in the novels have them as their victims. The study also increases awareness of the flexible and shifting nature of hybrid identity, which needs to get more attention up to this point. It will do this by analyzing the diaspora life in the texts of chosen works. By concentrating mostly on the third space, which stands for cultural negotiation and transformation, the study also seeks to advance postcolonial perspectives on the construction of identities. Furthermore, the research will significantly contribute by using the

idea of existential outsidership to analyze ambivalent identities. Puri P. in his writing work 'Diasporic Consciousness: A Comparative Study of Jhumpa Lahiri's *The Namesake* and Kiran Desai's *The Inheritance of Loss*.' specified about "Diasporic Consciousness (that) is a complex term as it encompasses ideas including exilic existence, a sense of loss, consciousness of being an outsider, yearning for home, burden of exile, dispossession and relocation. The lives of immigrants do not have straight lines. They live centuries of history in a life lifetime and have several lives and roles. They experience a sense of alienation in the host countries. In spite of their attempts of acculturation, they do remain at the periphery and are treated as others." (2013)

## 10. RESEARCH AGENDAS :

Anita Rau Badami explores postcolonial themes, dispersion, cultural identity, and space in her works. The chosen novels mostly address themes from various angles of patriarchy that cut beyond social and regional boundaries. One distinctive aspect of the composition of these novels is the use of the third space to critically evaluate cultural identity and displacement inside the narratives. Gomes D.L. in his work 'Transnational Habitus and Patriarchy in Indian Immigrant Fiction: An Analysis of the Immigrant by Manju Kapur.' discusses "Linda McDowell" views on Patriarchy. McDowell discuss patriarchy on two separate levels: in public and private spheres. Typically, the domestic realm of the 'home' is what is considered the private sphere in which patriarchy can exist. In the public sphere, patriarchy takes on a more institutionalized systemic role, leaving the power of exploitation in the hands of men collectively over women." (2012) and Thenmozhi, V. A. in his work 'Thematic Study of Manju Kapur's Novels: Home and The Immigrant. Language in India Strength for Today and Bright Hope for Tomorrow' noticed that "gender is not based upon biology or anatomy, but entirely on the cultural notions established by the patriarchal civilization. This privileges man over woman and enhances the state of inequality and incompatibility, causing master-slave relationship." (2013)

Space is a concept that must be handled to understand the creation and quest for the author's identity by characters within the migrated regions, further entangled between birth origins and the current forced environment. The suggested study investigates the unexplored methodology used by researchers in a few books that specifically address the study of space, paying close attention to the adaptability and fluidity of hybrid identities, which opens the door to a discussion of cultural negotiations and metamorphosis.

Subject to peer review scholarly articles of research and curated books that are searchable in Google Scholar are good sources of data. We will investigate several more websites for a more thorough investigation. A new perspective on the chosen novels may be presented in the manner of a study as part of the overall mega-research program.

## 10. FINAL RESEARCH PROPOSAL IN THE CHOSEN TOPIC :

Future studies should aim to comprehend identity formation as a socio-cultural component better, emphasizing identity's dynamic nature in all its manifestations. Writing creatively is one such manifestation. Furthermore, an authenticated study is required to investigate post-colonial solid key themes, specifically the flexibility and fluidity of space's hybridity, from various viewpoints based on conversations and indications not found in the novels of Anita Rau Badami, chosen by the three authors, including displacements and a quest for identity. In the words of Swain, communications are important in the formation of identity. Because the novels creatively portray a wide range of interactions between various characters in an array of settings, they are a treasure trove for exploring the intricacies of identity formations and providing opportunities to study a multitude of identity constructions.

The planned study would examine how authors employ the postcolonial narrative themes of identity, location, and displacement. A procedure of contrast and comparison will be used to arrive at outcomes to conduct this



exploratory study in an unbiased and accurate manner. It is intended to complete the suggested study in three years.

The intended research aims to accomplish the following. The primary objective of the study is to perform a secondary literature review and provide an overview of the data on the representation of postcolonial themes such as identity, place, and relocation in the chosen novels. The other objectives are as follows:

- (1) To get more insight into the literature on how identity, location, and displacement are portrayed in novels.
- (2) To familiarize oneself with the fundamental ideas, points of view, and techniques employed in examining the significance of identity, location, and displacement in many story genres.
- (3) To get knowledge of how scholars analyze narratives critically using postcolonial theory.
- (4) To have a deeper comprehension of the methods used to present and assess research findings in the context of literature studies.
- (5) Understand how space can be used in novels to explore displacement and identity.
- (6) To help the researcher gain a deeper comprehension of diaspora, our place in the world, and how we live, interpret, and present new terrain to others.
- (7) To contrast and compare how well each book contributes to the objectives of the study.
- (8) Examine the narrative styles and plot structures of each book attentively to evaluate post-colonial themes in the stories.
- (9) To understand how the books' depictions of dislocation territory and identity aid in the reader's interpretation and understanding of those concepts.
- (10) The capacity to add original analyses to the body of knowledge.
- (11) The capacity to recognize knowledge gaps on how identity, location, and displacement are portrayed in fiction.
- (12) Give the researcher the freedom to do fresh research to fill in any gaps in the body of data.

#### **14. CONCLUSION :**

This research study focuses on the ever-evolving nature of identity creation in its numerous manifestations, understanding it as a socio-cultural component. Writing creatively is one example of this. Simultaneously, an authenticating study is needed to analyze the solid post-colonial themes, such as displacement and a search for one's identity from different viewpoints grounded in interactions and undiscovered indications in the chosen novels by the three authors, with an additional focus on the flexibility and fluidity of space's hybridity. According to Swain, interactions play a role in the formation of identities. The narratives in the novels offer a wealth of opportunities to explore various identity constructions and the depth of identity formations, while the literary works creatively express all forms of interactions between diverse characters in a variety of narrative strategies in a wide range of settings. When evaluating the tales of the writers who were chosen for the study, it is crucial to consider the function of space in storytelling and the dialectical connection across tactical and psychological space. According to Pallavi in her thesis titled 'Immigrant Perspective in the Novels of Chitra Banerjee Divakaruni and Anita Rau Badami' "Badami defines immigrant experiences contextualizing them in terms of personal relationships." (2009) Through her novels, Anita Rau Badami sympathizes with the immigrants who weigh the conflicting minds of the two worlds.

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