

TRADITION, TRANSITION AND TRANSGRESSION: A FLUX IN THE “LAST QUEEN” BY CHITRA BANERJEE DIVAKARUNI

Dr. venkata Siva Kumari Narayanam.

Dept. of Mech. Engg., Koneru Lakshmaiah Education Foundation, Vaddeswaram, Guntur,
Andhra Pradesh, India

ABSTRACT

Rani Jindan Kaur, esteemed as the final regal matriarch of Punjab, bore lineage as the progeny of Manna Singh Aulakh, a distinguished purveyor of canine tutelage. She held the distinction of being the most youthful consort of Maharaja Ranjit Singh. Maharaja Ranjit Singh, a prominent historical figure, can be credited as the visionary behind the establishment of the Sikh kingdom of Punjab. This kingdom, spanning from the renowned Khyber Pass to the vast expanse of Tibet, showcased his remarkable leadership and strategic prowess. It is worth noting that Maharaja Ranjit Singh earned the moniker "Lion of Punjab" due to his unwavering courage and fearlessness in the face of adversity. This scholarly article delves into the odyssey undertaken by Jindan, commencing from Gurjanwala and culminating in England, with an intermediary sojourn in Nepal. The narrative delves into the transformative occurrences that propelled a humble maiden into the role of a betrothed individual at the tender age of eighteen, subsequently ascending to the esteemed position of a monarch, only to be thrust into the realm of widowhood at the youthful age of twenty-one. Consequently, she assumes the mantle of a queen regent, governing on behalf of her nascent six-year-old heir. It elucidates the regal competitions in which Jindan must partake in order to endure and facilitate the ascension of her progeny to the monarchy. Furthermore, it elucidates the unorthodox demeanour exhibited by Jindan in her capacity as a regal figure, as well as her formidable and motivational character that commands the attention of even the British, rendering them unable to disregard her presence. Similar to certain literary works by Banerjee Divakaruni, The Last Queen employs a narrative style that is characterised by a first-person perspective. This narrative approach enables readers to gain insight into the rise and decline of the empire from the vantage point of the protagonist, Jindan, thereby allowing for a more intimate exploration of her thoughts and feelings. The narrative encompasses a vast assemblage of characters, wherein the Sikh sovereign and his kinfolk, alongside the

Dogra of Kashmir and the Jat Sandhawalias, assume pivotal roles. Multiple storylines interweave throughout the tale, yet the author adeptly interconnects each narrative thread with sufficient cohesion.

KEYWORDS: HISTORY, TRANSITION, TRANSGRESSION, “THE LAST QUEEN”

INTRODUCTION

Upon Chitra Banerjee Divakaruni's proclamation of the appellation of her most recent literary opus on the esteemed platform of Facebook, she implored her ardent admirers to engage in a cerebral exercise of conjecturing the identity of the regal protagonist. The responses elicited a diverse array of suppositions, spanning from the valiant Rani Laxmibai of Jhansi and the illustrious Rani Chennamma of Karnataka, to the venerable Tuluva queen Abbakka Chowta of Ullal, situated in the contemporary locale of Mangaluru. Furthermore, a rather nebulous suggestion of "anyone from the lineage of Bahadur Shah Zafar" was also proffered, adding an air of intrigue to the discourse. The deliberate choice made by the Indian-American author to present the narrative of Rani Jindan Kaur of Punjab as the central figure in her most recent literary work, *The Last Queen*, was a meticulously calculated revelation.

The historical accounts pertaining to Jindan Kaur, the final and most youthful consort of Maharaja Ranjit Singh, the illustrious progenitor of the Sikh Empire, have regrettably been allocated a relatively diminutive expanse within the annals of recorded knowledge, a predicament that is all too familiar for numerous female leaders of yore. Whilst a plethora of literary endeavours have been dedicated to the regal figures and valiant male protagonists of bygone epochs, the dearth of scholarly works pertaining to the significant female figures of historical import is a lamentable reality. Ira Mukhoty's remarkable literary work, "Daughters Of The Sun" (2018), has astutely shed light upon the hitherto unexplored existence of Mughal women, effectively immortalising their narratives within the pages of history. Furthermore, her inaugural masterpiece, "Heroines: Powerful Indian Women of Myth and History" (2017), has artfully recounted the sagas of formidable female visionaries, ranging from the indomitable Raziya Sultan to the venerable Meerabai, thereby illuminating the indomitable strength and influence wielded by these remarkable leaders.

The literary work entitled "The Women Who Ruled India" (2019), penned by the erudite Archana Garodia Gupta, sheds illuminating insights upon the existence of numerous regal female figures hailing from various regions of the Indian subcontinent. It is worth noting that the narratives surrounding the indomitable courage exhibited by the esteemed Rani of Jhansi

continue to captivate the collective imagination of the masses. It appears that Jindan, however, has not garnered more than a cursory acknowledgment in prevalent historical chronicles. Navtej Sarna's magnum opus, "The Exile: A Novel Based on the Life of Maharaja Duleep Singh," meticulously chronicles the poignant journey of a scion who, in the tender age of eight, was tragically divested of his regal dominion. One of the scarce non-fiction literary pieces that provides a concise account of Rani Jindan is the collaborative effort of William Dalrymple and Anita Anand, published in 2016 under the title "Kohinoor." These aforementioned books, which Banerjee Divakaruni acknowledges as invaluable sources, are among the select few that shed light on this historical figure. Embarking upon a journey that commences with her formative years in Gujranwala during the 19th century, proximate to Lahore, the narrative proceeds to traverse urban centres, regions, nations, and epochs, as Jindan Kaur, resolute and undeterred, confronts each obstacle that confronts her with unwavering resolve, vanquishing adversaries ranging from a covetous consort to the formidable British Empire. In the aftermath of the demise of Ranjit Singh in 1839, a lamentable sequence of events unfolded, wherein three maharajas, one maharani, and a multitude of esteemed ministers met their untimely demise. This tragic series of events can be attributed to an insatiable hunger for power and the covetous pursuit of the illustrious crown. Remarkably, these unfortunate incidents transpired within a mere span of five years, leaving a void of leadership and a legacy tainted by avarice. The ultimate resolution manifests itself upon the personage of Ranjit Singh's final remaining progeny, the youthful Dalip Singh, who at the tender age of five assumes the mantle of authority. Consequently, his mother ascends to the esteemed position of regent queen within the Sikh Empire, a responsibility she embraces with fervour and ardour. Jindan, a progeny of a kennel-keeper, emerged as one of the scarce female figures in mediaeval India who boldly discarded the customary veil within the courtly confines, fearlessly engaging with her military forces through direct communication. The meticulous examination of Jindan's interpersonal connections, be it her fraternal bond with Jawahar, her marital union, filial ties, her favoured co-queen Guddan, or even her personal attendant Mangla, introduces a crucial emotional dimension that might have otherwise been overlooked amidst a narrative dominated by acts of courage and violence. Foremost, the literary work bestows upon Jindan a profound sense of agency – predominantly, she assumes the role of the arbiter of her own choices. In the fervour of her youthful adolescence, she harbours a profound desire to unite in matrimony with the esteemed individual known as Ranjit Singh. It is not solely due to her paternal figure's intentions of bestowing her upon

him, enticed by her physical allure, but rather, it is a consequence of her heart being captivated by the profound emotion of love. "I aspire for the Sarkar to hold a favourable disposition towards my person, albeit distinct from the manner in which Manna harbours her desires." she asserts. In the subsequent years, subsequent to the ascension of the esteemed widow Jindan to the position of regent, she fortuitously encounters a paramour in the form of Lal Singh, a distinguished nobleman within the courtly echelons. Despite the preceding emotional tumult, she assumes the initiative by initiating the initial gesture, extending her arm, and subsequently engaging in the inaugural act of affection, the first kiss. There exists within me an untamed essence that compels me to cast aside the concealing fabric that adorns my countenance, allowing me to peer deeply into the gaze of Lal. This marks the inaugural instance in which I have consciously lured a gentleman." It is the choices, errors, and determinations for which she assumes complete accountability that contribute to Jindan's audacious and resolute persona. In contrast to Banerjee Divakaruni's previous literary works, namely *The Forest of Enchantments* and *The Palace of Illusions*, which revolve around the captivating mythological personas of Sita and Draupadi, respectively, the present offering presents itself as a considerably more accessible and expeditious literary endeavour, one that can be effortlessly devoured within the confines of a solitary session. The narrative is propelled by the force of action, imbuing the writing with a sense of rapidity and informality, in contrast to the formal and descriptive style that defined her earlier literary endeavours. Whilst the initial three segments of the tetralogy, namely "Girl", "Bride", and "Queen", unfold with meticulous precision, the final few chapters encompassing the protagonist's tenure as an exiled sovereign in Nepal and subsequent reunion with her progeny in Britain appear to assume the semblance of an extended epilogue, owing to their brevity. This particular narrative culminates in a manner that may be perceived as expeditious, thereby engendering a sense of yearning within the reader for further elucidation and closure. Despite a minor critique regarding the small grouse, it is evident that the author's linguistic prowess and adeptness in seamlessly integrating fictional elements while maintaining fidelity to the original premise, or historical context in this instance, remains resplendent. The paternal figure of the individual in question was held in high esteem by the populace, being hailed as the esteemed Lion of Punjab. However, it is the maternal figure who truly embodies the qualities of a lioness, deserving of such a title. Was she not, in her own manner, exhibiting a greater degree of courage than that of Ranjit Singh? Did she not engage in a valiant struggle against more formidable challenges? As Jindan's progeny contemplates, he ceremoniously

disperses the final remnants of her mortal remains into the vast expanse of the ocean, while embarking on his maritime expedition homeward to the British Isles. The preeminent triumph of *The Last Queen* lies, perchance, in its capacity to engender within the reader an insatiable curiosity regarding the veritable existence of this regal figure, whose name is seldom uttered beyond the confines of the realm she deemed her own. There exist obscured narratives that demand widespread recognition, and the chronicle of Rani Jindan undoubtedly falls within this category. Given the lack of a conclusive biographical account, it appears that Banerjee Divakaruni's literary work serves as a suitable point of departure. Subsequently ensues the most discomfiting segment of the literary work, wherein a romantic liaison transpires betwixt Jindan and the monarch, who surpasses her in age by nearly four decades. It is not difficult to comprehend the reasons behind the young girl's captivation with the enigmatic monarch. She was nurtured on the narratives of his valiant triumphs, and encountering him merely amplifies her veneration for his gallantry. However, in a captivating deviation from the norm, it is she who takes the initiative and acts upon her emotions in a proactive manner. King Ranjit Singh, in a commendable display of propriety, upholds the sanctity of courtship by ensuring that Jindan is sent back to her place of origin, where she shall remain until she attains the ripe age of 18, at which point the matrimonial union shall be solemnised. The commencement of exhilaration for us avid readers transpires subsequent to their nuptial union, wherein matters of regal and household governance assume significance, thereby propelling Jindan into a tempestuous struggle for her very existence.

Jindan, the central character, exhibits certain imperfections that render her a flawed protagonist. She possesses a proclivity for vengefulness, displays tendencies of egoism, and exhibits a persistent obstinacy. However, should her unwavering determination lead her into extraordinary predicaments, ranging from incarceration to institutionalisation, it also endows her with the ability to propel not only the occurrences within her personal existence, but also those within her offspring's life and the vast dominion that her lineage has constructed. The task of encapsulating a chronicle as tumultuous as this within the confines of such a limited number of pages is no trifling matter. However, Divakaruni, an esteemed educator in the field of writing, who has previously demonstrated her literary prowess through her retelling of the Ramayana in Sita's voice, titled *The Forest of Enchantment* (HarperCollins India, 2019), exhibits exceptional aptitude for this undertaking. The velocity at which she paces is notably swift, while her written discourse exhibits a seamless and uninterrupted flow. Revolts and battles swiftly unfold within the confines of a few sentences, wherein novel characters

emerge while consequential ones meet their demise with minimal commotion. Nevertheless, one cannot deny the propensity to develop a profound emotional attachment to these individuals and the outcomes that befall them. The absence of a discernible antagonist within this narrative renders it devoid of a definitive malefactor, while the characters themselves exhibit a mercurial allegiance, oscillating between states of mourning and indifference within a mere few pages. The actions undertaken by Jindan elicit a profound sense of indignation within oneself, owing to the choices she has made. However, after a series of subsequent events, one's sentiment towards her undergoes a transformation, ultimately evoking a sense of compassion and understanding. The inherent prowess of the writing resides in its capacity to evoke empathy for characters whose destinies are already somewhat familiar to the reader. Arguably, the most aesthetically captivating facet of the narrative lies in the profound camaraderie exhibited amongst the female protagonists within the literary work, which remarkably remains largely impervious to the influences of the male gender and the intricate realm of politics. The notable aspects of Jindan's associations lie in her intricate rapport with Guddan, a fellow queen, as well as her connection with Pathani, the spouse of an individual with whom Jindan shares a complex and emotionally charged dynamic. By means of these female characters, as well as the other women depicted within the narrative, Divakaruni adeptly elucidates the adversities faced by women during the 19th century. Jindan, in her own right, serves as a quintessential illustration, having been compelled to prematurely terminate her educational pursuits during her formative years, while simultaneously being subjected to the societal expectation of self-sacrifice as a 'Sati', whereby she would be immolated alongside her spouse on his funeral pyre. The indomitable spirit and unwavering courage she possesses pose a significant challenge to the British, to the extent that they resorted to defaming her reputation, labelling her as the "Messalina of Punjab".

Jindan's fervour and fortitude serve as a wellspring of inspiration, compelling her to eschew the confinements imposed by the obligatory veil, which was prevalent among women during her era. It bestowed upon her the capacity to navigate the intricate realm of state politics, boldly challenging the British authority and successfully safeguarding Punjab from the perils of annexation. The entirety of her efforts are dedicated to advocating for the entitlements of her offspring, a prematurely designated successor to the monarchy. At its core, *The Last Queen* encapsulates the narrative of an extraordinary female figure, eloquently recounted by a female author. It extols the imperfections of a woman with equal fervour as it extols her virtues.

On certain occasions, one finds oneself deeply captivated by her narrative, yearning for the ability to extend a helping hand towards her. Indeed, she embodies the essence of womanhood, much like you and I. A woman who ardently adheres to the dictates of her heart, driven by an unwavering devotion to her progeny, a profound love for her cherished Punjab, and occasionally, a pursuit of personal fulfilment. A woman who frequently succumbs to the sway of her emotions, enticed by various temptations, much akin to our own human nature. She chastises herself for the erroneous choices she commits, yet ultimately embraces her fallibilities and grants herself absolution.

The evocative imagery effortlessly transports one into the bygone epoch of the first half of the 19th century. One discovers oneself amidst the entirety of each scene that transpires within the narrative. In the chronicles of Jindan's early years, one encounters a poignant moment wherein the young maiden, driven by an insatiable thirst for knowledge, harbours an ardent desire to remain within the hallowed halls of academia. Equally noteworthy is the juncture wherein she embarks upon a series of escapades alongside her esteemed elder sibling, Jawahar, primarily motivated by the pursuit of sustenance to satiate their famished stomachs. The modest existence she leads within the confines of her rural abode, alongside her maternal figure, sibling, and fraternal counterpart. During her sojourn alongside her paternal figure in Lahore, she becomes captivated by the resplendence of the locale, encompassing its architectural marvels and meticulously crafted gardens. It is within this enchanting backdrop that she finds herself succumbing to the allure of the Maharaja, experiencing an amorous awakening. The meticulous depiction of each setting and scene evokes a profound aesthetic appreciation, imbuing the reader with a vivid sensory experience that renders the moment and locale palpable within the realm of their visual perception.

The illustrious Shalimar gardens, where she indulges in the company of the esteemed Maharaja; the instances wherein their mutual allure becomes palpable; the profound affection that unites the significantly elder spouse and his youthful consort; the anguish that engulfs her as her husband succumbs to the ravages of time and illness. These instances held a place of utmost favouritism within the pages of the literary work.

The lamentable state of political affairs during the era in which we, driven by our insatiable pursuit of power, acquiesced to British dominance and endured subjugation as mere marionettes, evokes profound sorrow. The lamentable aftermath of conflict, the persistent failure to forge a collective front against the British oppressors, and the profound exasperation experienced by those whose patriotic ardour was deeply stirred, elicit a

profound sense of sorrow and indignation. The pervasive yearning for cohesion and coherence is unmistakable within the passages that delineate the ambiance of the era during which our nation succumbed to the dominion of the British and disintegrated into a lamentable iteration. The perpetuation of power in the hands of those who are ill-suited for its responsibility, coupled with the insatiable desire for power that compels individuals to descend to deplorable depths, resulting in the erosion of their fellow citizens' esteem, appears to be an enduring pattern, indeed!

The manifestation of fortitude in challenging one's circumstances, forging an individualistic persona in the face of impediments; the resilience to lead a life in accordance with one's own principles, confronting the repercussions of one's choices with unwavering valour, and granting oneself absolution for the inherent fallibility of humanity, persisting in the struggle until the ultimate denouement, despite the lurking hazards, epitomise the characteristics of an authentic hero. Rani Jindan serves as a remarkable exemplar, instilling within us the impetus to replicate her indomitable resolve and exert our utmost efforts, undeterred by the adversities that may beset us, and particularly, the disparaging judgements of others that loom ominously, seeking to undermine our aspirations. The profound utterances articulated by the esteemed Jindan, the final monarch of Punjab, possess an inherent potency and are imbued with an abundance of enlightenment, rendering them indelibly etched within the recesses of one's consciousness for perpetuity. Fakir has been the Maharaja's counsellor and father figure since it was agreed the 18-year-old would marry Jindan. He has kept her informed about political developments and durbar guests. Later on, he influences her views on issues pertaining to her son's upbringing and punishment. Even after the Maharaja's death, he continues to play a significant role in shaping Queen Jindan's decisions and way of thinking. She must learn to play the royal game of donning a mask, concealing the truth, and biding her time before attacking if she is to survive among the other strong queens. She picks it up fast.

***You are not only a wife and a mother but a queen as well. And a queen who is a mother must play the royal game more skillfully because she has more to lose'*(Divakaruni, 2021: 155).**

She claims that the day she becomes a mother is the happiest she has ever experienced. When the Haveli Mai Jindan, the daughter of a dog trainer, is compared to Mumtaz and her beauty to the Taj Mahal, and the Sarkar builds a mansion inside the qila named after her, she looks back to her past and rejoices in the trip taken by the daughter of the dog trainer. The astrologer's forecast on her son's destiny has upset her as a mother. Jawahar was invited to the

Mehfil that was held in Naunihal's Haveli after he had come to see her. Mai Nakkian has another chance to discredit Jawahar in the Sarkar's eyes because of her misbehaviour. Despite the fact that Jindan is willing to take a beating in order to protect her brother. Jawahar is a pawn in the royal games, where the goal is to defeat Jindan, Sarkar's favourite queen, and there is always competition among the rani to gain favour with him. While in Ferozpur, the Sarkar suffered another stroke as a result of his hectic meeting schedule. After being carried to the qila on a bed, Rani Jindan must buy off the guards for Sheesh Mahal and ask Dhain Singh to stay by his side. According to tradition, only Mai Nakkian has before shown herself to be at his side and heal him. Once more, Mai Nakkian and her are competing. Despite having Sarkar's assistance, she has shown herself to be a more capable queen this time. Even Sarkar cautions her not to fall for tactics and traps like the ones set by Mai Nakkian, saying instead she should be more astute. A second stroke occurs to the Maharaja following his visit to the Golden Temple. This turns out to be the final straw, which causes him to pass away. The Last Queen's future is not guaranteed. With a boy barely 10 months old, how will she act the part of a young mother? How is she going to keep herself from stepping into the experienced queens' traps? After the Sarkar in the Haveli, would they let her live? Her magical world is coming to an end, and as a widow and mother, she must now deal with the challenges of the real world. She doesn't weep or tear their hair in front of the Sarkar's body even though other queens and concubines are, because she is aware that the Sarkar would not have approved of such behaviour. By talking to her about her issues instead than considering suicide like Guddan, the Sarkar gives her comfort. To live for her son is her decision. ***You must be both father and mother to our son'***(Divakaruni, 2021: 152). I will live my life for you, my son, she swears to her. I will use my very last drop of blood to protect you. ***If I have to I'll kill for you'***(Divakaruni, 2021: 169). She understands that since she hasn't really "touched the world," she must also live for herself. She must take care of Dalip, the future prince, despite her lack of expertise with royal customs and etiquette. Significant changes are imposed after the death of Sarkar, especially for those who are not in Mai Nakkian's good graces. Immediately, Jindan's guards are all gone, and she isn't permitted to take anything from the Treasury. She must flee to Kangra Hills, which are owned by Dhian Singh's brother Suchet Singh, with Dhain Singh's assistance in order to protect herself and her son. It is unsafe to stay in the qila anymore. She must leave behind everything that was hers, even Haveli Mai Jindan, the city of her dreams and Sarkar's most priceless gift to her. Her first concern is keeping her son safe. Thus her journey as a queen—unassisted by her king—

begins. Even though she is in Jammu and not in Lahore, she enjoys watching her kid grow since she spends time with him and rides their horse, Toofani, under Suchet Singh's supervision. She has given herself over to the straightforward joys of motherhood. While gone, she finds out about Kharak Singh's passing. A catastrophe also claimed Naunihal's life. The matter at hand concerns Dhian's letter, in which he requests that the Jindan go back to their proper location—the seat of Lahore. She is terrified of Dhian Singh and does not want to be his puppet. She must go back due to certain circumstances. After the deaths of Sarkar and his descendants, the day finally arrives for Jindan, the current queen regent, to ascend to the throne as Dalip, the heir apparent. Amidst political unrest, Dalip holds the throne. She doesn't change from the other queens. She defied all conventions in her capacity as queen regent, entering the durbar in white *to stand tall behind's Dalip's temporary throne*" (Divakaruni, 2021: 220). She demonstrates to everyone that even though Dalip took the throne at the young age of five, he is not by himself. She never passes up the chance to thank the court visitors as a mother, building a network of support for her son in the process. Additionally, she was noticeable at her son's coronation ceremony, which draws attention once more. She has remembered to cover herself properly. She had the charisma necessary to address the Khalsa forces in a way that would make Sarkarand proud and ask for their courage and bravery in defending Punjab.

CONCLUSION

The circumstance surrounding Jindan, a woman who had the briefest of matrimonial unions with her spouse prior to his untimely demise, renders her comparable to any other female who yearns fervently for affection and companionship. The individual in question bears a considerable burden of obligations and societal expectations, yet paradoxically discovers an innate inclination towards affection and an unconscious allure towards Lal Singh, a courtier. Simultaneously, she possesses the cognizance that, in her capacity as a regal figure and maternal presence, she must exercise restraint, for transgressing her boundaries would not only tarnish her reputation as the dutiful widow of Sarkar but also imperil the destiny of Punjab. The dominion of affection governs her emotional and cognitive faculties, compelling her to undertake the regrettable decision of terminating the pregnancy sired by Lal Singh, driven by apprehension of societal condemnation branding her as morally deficient. In an interview, Chitra Divakaruni Banerjee articulates her intention to portray the character of Jindan in a manner that encapsulates her multifaceted nature and profound humanity. Banerjee sought to present Jindan's unwavering bravery alongside her unwavering obstinacy,

her unwavering loyalty to Punjab and her son juxtaposed with her yearning for affection, which ultimately led her into a passionate liaison. Furthermore, Banerjee aimed to depict Jindan's resilience in the face of adversity, while also highlighting her resolute pursuit of retribution. The profound affection she harbours for Lal Singh precipitates a noticeable estrangement from her own offspring. Utilising her astute understanding of the political landscape, she strategically leverages her expertise to secure advantageous outcomes for her son, effectively neutralising her adversaries, namely Hira and Jalla. As a result, she successfully gains access to the esteemed durbar, where she is greeted with resounding applause and reverberating chants, bestowing upon her the revered title of "Mother of Sikhs." The peril that lay within has been vanquished, yet a novel predicament emerges in the guise of the British. They have resorted to a strategy of tarnishing her reputation by labelling her as the 'Messalina of Punjab', drawing a parallel to a licentious queen from their own cultural history. In accordance with Chitra Divakarun Banerjee's discerning perspective, she expounds upon the formidable, resolute, and ardently nationalistic disposition of Rani Jindan. Banerjee asserts that the narrative of Rani Jindan Kaur profoundly struck a chord within her, owing to the indomitable spirit and captivating persona of this remarkable woman who ascended to a position of authority, defying formidable challenges. Banerjee further posits that she perceived Rani Jindan as an embodiment of inspiration for contemporary women, given her unwavering determination and unwavering resolve. Henceforth, it is with great propriety that an entire literary work has been devoted to the persona of The Last Queen, Rani Jindan.

REFERENCES

1. <https://www.thedailystar.net/daily-star-books/news/fierce-queen-overlooked-the-history-books-2150626>
2. <https://scroll.in/article/985475/the-last-queen-chitra-banerjee-divakarunis-novel-resurrects-the-history-of-jindan-kaur-of-punjab>
3. <https://www.womensweb.in/2021/01/chitra-banerjee-divakaruni-the-last-queen-of-punjab-rani-jindan-jan21wk2sr/>
4. Banerjee, Chitra. *The Last Queen*. Harper Collins India, 2016
5. Hua, Anh. "Diaspora and Cultural Memory." *Diaspora, Memory and Identity: A Search for Home*, edited by Vijay Agnew, University of Toronto Press, 2005,
6. Senker, Cath. *The Debate About Immigration*. Rosen Pub, 2008.

Research paper

© 2012 IJFANS. All Rights Reserved, UGC CARE Listed (Group -I) Journal Volume 8, Issue 1, 2019

7. Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2014.
8. MANE, Dr. (n.d.). *CHITRA DIVAKARUNI BANERJEE'S THE LAST QUEEN: RANI JINDAN*. Pune Research .