



The Role Of Place And Space In Queer Identity: Home, Exile, And Belonging In Shyam Selvadurai's Works

Smriti Shikha^{*}, Prof. Dr. Manjiree Vaidya²

¹Research Scholar, Amity School of Languages, Amity University Mumbai

²HOI, Amity School of Languages, Amity University, Mumbai

Citation: Smriti Shikha, et al (2023), The Role Of Place And Space In Queer Identity: Home, Exile, And Belonging In Shyam Selvadurai's Works, *Educational Administration: Theory and Practice*, 29(4), 3683-3688

Doi: 10.53555/kuey.v28i4.8296

Abstract

This study examines the critical role of place and space in shaping queer identity within Shyam Selvadurai's novels, particularly focusing on *Funny Boy*, *The Hungry Ghosts*, and *Cinnamon Gardens*. Employing frameworks from queer and postcolonial theorists such as Sara Ahmed, Homi K. Bhabha, and Doreen Massey, the research addresses a significant gap in exploring how both physical and symbolic spaces influence the formation, affirmation, and suppression of queer identities in complex cultural and diasporic contexts. While existing literature has highlighted spatial impacts on identity, this study deepens the inquiry by analysing how Selvadurai's characters navigate between affirming private spaces and restrictive public or domestic settings, revealing the intersections of identity, belonging, and exile. The research identifies three main themes: the home as a site of both refuge and repression, the diaspora as an ambivalent space of liberation and dislocation, and queer communities as transformative "spaces of care" that foster belonging outside traditional norms. Through these themes, Selvadurai's narratives underscore the fluidity and adaptability of queer identity within hostile or heteronormative spaces, illustrating how individuals negotiate personal authenticity amidst societal pressures. Findings highlight that Selvadurai's characters' quests for self-affirmation expose the broader socio-political dimensions of queer existence, offering new insights into the nuanced experiences of queer diasporic individuals. This research thus contributes to the discourse on queer identity formation by demonstrating how space serves as both a constraint and an empowering force within the socio-cultural landscape of Selvadurai's fiction.

Keywords: Queer Identity, Diaspora and Queer Space, Homosexuality, Heteronormative Constraints and Spatial Dynamics in Postcolonial Fiction,

Introduction

In queer theory, *place* and *space* are more than mere physical geographical locations; they are socially constructed arenas that shape and reflect identity, especially for queer individuals navigating complex socio-cultural landscapes. While *place* represents specific locations like the home, marked by cultural values and societal expectations, *space* is conceptualized as a more fluid and transformative realm where identities are reimagined and asserted (Massey, *For Space*, 2005). For queer individuals, place and space play a critical role in either constraining or affirming their identities, as they seek environments that offer safety, self-expression, and acceptance. This negotiation between hostile and affirming spaces is a central theme in Shyam Selvadurai's works, where characters struggle with the complexities of belonging, exile, and identity in both their native and diasporic contexts. Through novels like *Funny Boy*, *The Hungry Ghosts*, and *Cinnamon Gardens*, Selvadurai explores how spaces function as powerful mediators of queer experience, shaping the self in ways that highlight both the personal and political dimensions of queer existence. Queer theorists such as Sara Ahmed argue that the home often embodies heteronormative values, making it a contested site for queer individuals. Ahmed notes that "the home can function as a normative space, regulating what and who belongs," pushing those who deviate from these norms into a state of disorientation or exile (Queer Phenomenology, 2006). This tension is evident in *Funny Boy*, where young Arjie's family home initially

offers a sense of comfort but gradually becomes restrictive as his queerness emerges. The home, rather than a place of refuge, becomes a site of internalized conflict, symbolizing the way personal spaces can both validate and negate queer identities depending on the social values they uphold. This clash between queer identity and normative spaces is not isolated. Arjie's childhood home embodies this conflict, initially serving as a space of innocence and self-discovery before evolving into a domain of repression as his queer identity becomes apparent. Arjie's internal conflict within this space underscores how the home, while often viewed as a place of safety, becomes a site of restriction when queer expression clashes with familial and cultural expectations. In the first chapter, *Pigs can't fly*, we see the distorted sense of how once celebrated event gradually turned into a site of oppression.

Similarly, In *Cinnamon Gardens*, Selvadurai explores similar themes through the character of Annalukshmi, who, though not overtly queer, defies gendered expectations within her family. Her story underscores how traditional spaces of "home" enforce societal norms that alienate those who do not conform, emphasizing the restrictive role that cultural spaces can play in shaping and policing gender and sexual identities. Another character from the same novel, Balendra also is made to conform to the heteronormative space as assigned to him. Through his character, we understand the complexities a queer has to face in order to comply to 'gendered space' if one wants to be accepted. We see how he struggles to manage his former identity with his queer identity in maintaining the balance between the social space and his personal space - where the former dominates the later. Selvadurai further delves into the notion of exile, both physical and emotional, as a distinct yet interconnected aspect of the queer experience. Edward Said describes exile as an "unhealable rift" that separates individuals from a true sense of belonging (*Reflections on Exile*, 2000), a concept that deeply resonates with Selvadurai's characters. In *The Hungry Ghosts*, Shivan faces a dual exile—estranged from his Sri Lankan roots and navigating his identity as a queer immigrant in Canada. His sense of exile is compounded by cultural and familial expectations, capturing the paradoxical experience of queer individuals who find themselves excluded from both native and foreign spaces. Homi Bhabha's concept of "third space" offers an interpretive lens for Shivan's journey; this "in-between" space allows identities to be continuously reconstructed and negotiated, particularly for queer diasporic individuals who must reconcile personal identity with contrasting cultural expectations (*Bhabha, The Location of Culture*, 1994).

Additionally, belonging—another crucial dimension of place and space—emerges as a complex, often elusive aspiration for Selvadurai's queer protagonists. The theme of belonging, integral to place and space, is a recurring struggle for Selvadurai's characters as they attempt to forge self-affirming spaces within restrictive social frameworks. Gill Valentine's concept of "spaces of one's own," such as queer-friendly neighborhoods or chosen families, speaks to the importance of self-defined spaces where marginalized identities can thrive (*Geographies of Sexualities*, 2009). In *Cinnamon Gardens*, for instance, the presence of a chosen, close-knit community provides a semblance of safety for individuals defying cultural norms. This space, while limited, allows for the authentic expression of self within a restrictive society, reflecting the importance of creating affirming environments in the absence of acceptance in conventional places. Similarly, Arjie in *Funny Boy* and, Shivan in *The Hungry Ghosts* both seek out communities and connections that provide refuge from normative expectations, allowing them to express their queerness in ways that traditional "home" spaces do not accommodate.

Drawing on queer and postcolonial theorists such as Sara Ahmed and Homi K. Bhabha, this study explores how Selvadurai's characters negotiate their identities in restrictive settings, ultimately revealing how space and place influence their sense of belonging, alienation, and exile. Selvadurai's works thus reveal place and space as critical, fluid components of queer identity, shaping lives and self-perceptions amidst often hostile environments. His narratives illustrate that the queer self is frequently formed in relation to spatial conditions—both physical and social—that either nurture or challenge self-acceptance. By analyzing place, exile, and belonging in Selvadurai's novels, this study underscores the importance of space as a force that shapes, constrains, and liberates queer identities. Through his characters' journeys, Selvadurai sheds light on the broader socio-political struggles inherent in being queer in traditional and diasporic contexts, inviting a deeper understanding of how spaces both local and global impact the queer experience in fundamental and lasting ways.

Home as a Site of Conflict and Repression

The role of the domestic space in Selvadurai's fiction, we can draw upon various theoretical frameworks. Judith Butler's concept of the "heterosexual matrix" provides a useful lens for understanding the ways in which gender and sexuality are constructed within specific cultural contexts. By examining the ways in which Selvadurai's characters challenge and subvert these norms, we can gain a deeper appreciation of the subversive potential of the domestic space.

Additionally, Michel Foucault's notion of the "panopticon" can be applied to the domestic sphere, highlighting the ways in which individuals are subjected to surveillance and control. Shyam Selvadurai's novels often utilize the domestic space as a complex and multifaceted stage upon which the dramas of identity, sexuality, and cultural belonging unfold. The home, in his works, is far more than a mere physical structure; it is a dynamic and ever-evolving psychological and emotional terrain, where the tensions between individual desires and societal expectations are constantly played out. This domestic space is not a static backdrop but an active participant in the shaping of individual destinies, influencing the characters' thoughts, feelings, and actions. It

is a place of both comfort and constraint, love and loss, joy and sorrow, and it is within these walls that the characters grapple with the complexities of their identities and their relationships with others.

The domestic space in Selvadurai's novels is not merely a physical setting, but also a symbolic representation of the broader cultural and political context. It is a microcosm of the larger society, reflecting the values, beliefs, and power dynamics that shape individual experiences. The characters' interactions within the domestic space are shaped by the historical, social, and cultural forces that have shaped their lives. This domestic space is also a site of memory and nostalgia. It is a place where the past is preserved and the future is imagined. The characters often return to the domestic space in search of meaning and belonging. They seek to reconnect with their roots and to find a sense of continuity in the midst of change. The domestic space in Selvadurai's novels is a powerful symbol of the human condition. It is a place where individuals struggle to reconcile their personal desires with societal expectations. It is a place where they search for meaning and belonging in a world that is often chaotic and uncertain. For instance, In *Funny Boy*, the domestic space and the hotspot for nostalgia is the event of 'spend-the day', where are cousins met and played together in their respective domains-

"Two things formed the framework of this system: territoriality and leadership.

Territorially, the area around my grandparents' house was divided into two. The front garden, the road, and the field that lay in front of the house belonged to the boys, although included in their group was my female cousin Meena...The second territory was called "the girls", included in which, however, was myself, a boy. It was to this territory of "the girls", confined to the back garden and the kitchen porch, that I seemed to have gravitated naturally, my earliest memories of those spend-the-day always belonging in the back garden of my grandparents home." (3, *Funny Boy*)

The problem with the former is the heteronormative standards and division of spaces for specific gender and their assigned roles. Within these spaces, one is expected to adhere the roles and maintain balance in establishing the 'normal' and 'natural' doctrine of truth - the assigned role for male and female with no space for anyone who differs. The absence of personal space and freedom in Home proclaims the oppression of the merger -woman and queer. By exploring the complexities of the domestic space, Selvadurai offers a profound and moving meditation on the human condition. His novels invite us to consider the ways in which our homes shape our identities and our relationships with others. They remind us that the domestic space is not merely a physical setting, but a psychological and emotional terrain that is constantly evolving and changing.

In *Funny Boy*, the family home serves as a powerhouse of the larger heteronormative Sri Lankan society. Arjie, the protagonist, grapples with his burgeoning queer identity within the confines of a traditional household. The home, a place of love and belonging, simultaneously becomes a site of surveillance and judgment. By terming Arjie 'Funny', the aunt and uncle demonstrated the ridicule and shame attributed to being sexually different in the society by eliminating Arjie's expression from the social space.

"Ey, Chelva," Cyril Uncle cried out jovially to my father, "looks like we have a funny one here."

Arjie's non-conformity to gender norms is met with disapproval, forcing him to navigate a delicate balance between his authentic self and the expectations imposed upon him.

"Later I heard my parents fighting in their room... "If he turns out funny like Rankotwera boy, if he turns out to be the laughing stock of Colombo, it'll be your fault" my father said in tone of finality. "You always spoil him and encourage all this nonsense". (14, *Funny Boy*)

The domestic space in *Funny Boy* is not merely a physical setting but a symbolic representation of the broader cultural and political context of Sri Lanka. As Selvadurai notes, "The home is a microcosm of the nation" (Selvadurai, *Funny Boy* 123). The novel explores the ways in which personal and political histories intersect within the confines of the domestic sphere.

Selvadurai's exploration of the domestic sphere in his fiction is informed by a keen understanding of the ways in which familial and societal expectations can shape individual identities. By examining the tensions between personal desires and cultural norms, he sheds light on the complex and often contradictory nature of the home. The domestic space, in his novels, is not merely a backdrop but an active participant in the shaping of individual destinies.

This theme of the domestic space as a site of both comfort and constraint is further explored in Selvadurai's subsequent novels. In *Cinnamon Gardens*, the family home is a place of both nostalgia and trauma. The characters are haunted by the past, and the domestic space becomes a stage for the re-enactment of historical and personal narratives. The novel delves into the complexities of family relationships, exploring themes of love, loss, and the enduring power of memory. For instance, Balendran's relation changed after his wife gave birth to his son, Lukshman. On occasion, thinking about love, he said - "The passing of twenty years, a wife whom he loved in his own way, and a son, whom the very thought filled him with happiness, ensured that. As for the type of love Richard and he had, he accepted that it was part of his nature." (38, *Cinnamon Garden*)

In Selvadurai's novels, the family home often functions as a panoptic space, where characters are constantly monitored and judged. And, thus, Selvadurai's novels offer a powerful critique of the limitations of the traditional family structure and a vision of a more inclusive and tolerant future.

Public and Private Spaces of Queer Expression

Shyam Selvadurai's literary works delve into the intricate interplay between public and private spaces, particularly as they relate to queer identity. Through his characters, he illuminates the challenges of navigating societal expectations and personal desires, highlighting the tension between conformity and authenticity.

In *Funny Boy*, the public sphere, particularly the school environment, is depicted as a hostile space for Arjie, the protagonist. The rigid norms and expectations imposed by the institution force him to conform to a masculine ideal, suppressing his queer identity. The schoolyard, a seemingly innocuous space of childhood play, becomes a site of bullying and ridicule, where Arjie is subjected to homophobic slurs and physical violence. The public nature of the school amplifies the impact of these experiences, reinforcing the message that queerness is deviant and unacceptable. In the chapter, The Best School of All, Arjie's father decide to send him to as describes the best school of all to integrate and correct Arjie's sexual deflection and make him a 'real man'. He defenestrate him from him personal space to a public space, to excerpt social scrutiny on Arjie's behaviour. In conversation with his brother Diggy, Arjie inquired about his father's decision, he asks -

"Why am I being transferred to the Victoria Academy?" I asked.

He continued to fiddle with the chain for a moment, then he looked up at me. "Because Appa is worried about you." He said this as if I were in some kind of danger.

"Appa is worried about me? What for?"

He didn't answer. He tested the pedals to see if the chain now worked. Then he straightened up. "He doesn't want you turning out funny or anything like that." (210, *Funny Boy*)

Later on, Diggy suggested Arjie about his new school - "Once you come to The Queen Victoria Academy you are a man. Either you take it like a man or the other boys will look down on you", he said.

In contrast, private spaces offer a refuge for queer individuals to explore their identities without fear of judgment. Arjie finds solace in his imagination, where he can create a world free from the constraints of societal expectations. He also seeks refuge in the company of his female cousins, who offer him a sense of belonging and acceptance. These private spaces allow him to express his true self, free from the prying eyes of the public. This dynamic between public and private spaces is a recurring theme in Selvadurai's works. In *Cinnamon Gardens*, the characters navigate the complexities of their identities within the confines of their family homes and the broader Sri Lankan society. The domestic space, while offering a sense of belonging, can also be a site of repression and conformity. The characters often seek solace in private moments, where they can explore their desires and dreams without the judgment of others. Balendran, despite living with his wife, cure out to private spaces for the fulfillment of his sexual desires. Being a gay, though he fakes his straightness in other spheres, but to him personal and private space, he dwells to explore and express his same-sex attraction.

"Balendran liked to take his time with Ranjan, to prolong his bliss as long as possible. For, once it was over, he knew he would be visited by a terrible anguish. Then, walking quickly away from the station, he would curse himself for his imprudence, for putting everything at risk, his marriage, his family name. The precaution he had taken would seem absurd: the fact that he avoided the station all together; the fact that, were Ranjan not there, he would have turned around and gone back home....He would not be comforted by the fact that Ranjan did not know his name, that Ranjan was discreet. He would find himself attributed to Ranjan the worst characteristics, making him out to be a devious blackmailer who was waiting to seize the right chance. Then Balendran would vow never to visit the station again." (82, 83, *Cinnamon Gardens*)

Selvadurai's novels offer a powerful critique of the ways in which public spaces can be used to suppress queer identities. By highlighting the importance of private spaces for self-expression and resistance, he challenges the dominant narratives of gender and sexuality. His work underscores the significance of creating safe and inclusive spaces where queer individuals can thrive.

The public and private spaces in Selvadurai's fiction are not static but fluid and interconnected. Characters often move between these spaces, navigating the complexities of their identities and the expectations of others. By examining the ways in which these spaces shape and constrain individual experiences, Selvadurai provides a nuanced and insightful exploration of the human condition.

Furthermore, Selvadurai's work highlights the role of memory in shaping queer identity. The characters often return to the past, both real and imagined, to find solace and inspiration. The past can be a source of both pain and pleasure, and it can be used to challenge the limitations of the present.

Selvadurai's novels also explore the intersections of class, race, and gender in shaping queer experiences. The characters are often marginalized not only because of their sexual orientation but also because of their social and economic status. By examining the ways in which these intersecting identities shape individual experiences, Selvadurai offers a more comprehensive understanding of the challenges faced by queer individuals.

Selvadurai's fiction offers a rich and complex exploration of the public and private spaces that shape queer identity. By examining the ways in which these spaces are both sites of oppression and resistance, he provides a powerful critique of the dominant cultural norms and a vision of a more just and equitable future.

Diaspora and Exile: The Search for a Queer Sanctuary

Shyam Selvadurai's literary works often explore the intricate experiences of diasporic queer individuals, illuminating the complexities of displacement, identity, and belonging. The diaspora, a space of both belonging and alienation, provides a unique context for the exploration of queer identity.

In *Cinnamon Gardens*, the diasporic setting of London offers a stark contrast to the conservative Sri Lankan society that the characters have left behind. This displacement provides an opportunity for characters like Balendren and Richard to explore their identities outside the constraints of traditional gender roles and sexual

norms. The diaspora, in this sense, becomes a space of liberation, where individuals can experiment with new identities and challenge societal expectations.

“Balendran compared his present comfort to the meagre life he might have had in London. He would have never amounted to anything but a junior partner in some barrister’s firm and he would have remained so to this age. The only flat he could have afforded would have been similar to the one he had as a student with its unbearably cold hall and toilet. As for Richard, surely their love would have withered under Balendran’s increasing frustration and envy as he watched his friend soar to the heights of the legal profession. There had been a shabbily dressed Indian gentleman who had lived in the same crescent as them.....This was the image Balendran held for himself when he thought of what might have happened if he had stayed in London with Richard. He had his father to thank for saving him from such a fate.” (60, *Cinnamon Gardens*)

However, the diaspora is also a space of loss and longing. The characters are uprooted from their cultural and familial roots, leading to feelings of alienation and disorientation. This sense of displacement is further complicated by their queer identities, which are often marginalized both in their homeland and in their adopted country. As Stuart Hall argues, cultural identity is “constantly in the making” (Hall, 1996). In the diaspora, individuals are forced to negotiate between their past and present, their heritage and their new surroundings. The concept of the “Black Atlantic,” as theorized by Paul Gilroy, is a useful framework for understanding the experiences of diasporic queer individuals. Gilroy argues that the diaspora is a space of both cultural retention and transformation. Diasporic communities, he contends, maintain connections to their cultural heritage while simultaneously adapting to new cultural contexts. Selvadurai’s characters, like those in the diasporic communities Gilroy describes, navigate a complex web of cultural identities, drawing on both their past and present experiences to shape their sense of self.

Sara Ahmed’s concept of “estrangement” is another relevant theoretical framework for understanding the experiences of diasporic queer individuals. Estrangement, Ahmed argues, is a feeling of being both at home and away, of belonging and not belonging. This sense of ambivalence is a common experience for diasporic individuals, who often find themselves caught between two cultures. For queer individuals, this experience of estrangement is further complicated by the challenges of navigating both sexual and cultural identities.

Selvadurai’s characters often find solace in the spaces of queer community, where they can connect with others who share their experiences. These communities provide a sense of belonging and validation, allowing individuals to express their identities without fear of judgment. However, even within these communities, there can be tensions and conflicts, as individuals grapple with the complexities of their identities and their relationships with others.

In conclusion, Selvadurai’s fiction offers a nuanced exploration of the complex experiences of diasporic queer individuals. By examining the ways in which displacement can both liberate and isolate, he sheds light on the challenges and opportunities that confront those who seek to live authentic lives outside of the dominant cultural norms. His work highlights the importance of creating safe and inclusive spaces for queer individuals, both online and offline, where they can connect with others and build a sense of community.

Spaces of Queer Community and Belonging

Shyam Selvadurai’s novels often explore the significance of queer community and belonging in shaping individual identities. These communities, both real and imagined, provide safe havens for characters who are frequently marginalized and misunderstood. They offer a sense of validation, support, and a shared sense of identity.

In *Funny Boy*, Arjie finds solace and understanding in his friendships with other queer individuals. These relationships offer a much-needed respite from the homophobia and discrimination that he encounters in his daily life. The characters’ shared experiences of alienation and desire create a strong bond, allowing them to support and uplift one another. These relationships, as Ann Cvetkovich argues, are “spaces of care,” where individuals can find emotional support and affirmation (Cvetkovich, 2003).

Selvadurai’s work aligns with Sara Ahmed’s concept of “queer moments,” which refers to fleeting instances of connection and solidarity among queer individuals. These moments, often marked by shared laughter, empathy, and understanding, can be transformative. They offer a sense of belonging and a challenge to the dominant heteronormative culture.

The concept of the “intimate public” is another useful framework for understanding queer community. Lauren Berlant argues that intimate publics are spaces where people can share their experiences and connect with others on an emotional level. Queer communities often function as intimate publics, providing a sense of belonging and validation for individuals who may feel marginalized in other contexts.

In *Cinnamon Gardens*, the characters form deep bonds with each other, despite their differences in age, gender, and sexual orientation. These relationships challenge traditional notions of family and kinship, suggesting that queer communities can be formed in a variety of ways. The diaspora, in particular, can be a space for queer individuals to connect with others who share their experiences.

Selvadurai’s novels also explore the role of imagination in creating queer community. Through the power of storytelling and fantasy, characters can create their own worlds where they can be free to express themselves. These imaginary spaces can provide a sense of belonging and validation, even when real-world communities are lacking.

Judith Butler's concept of "undoing gender" is relevant to Selvadurai's work, as it highlights the performative nature of gender identity. In queer communities, individuals can experiment with different gender expressions, challenging the rigid categories of masculinity and femininity. This can be a liberating experience, allowing individuals to express their true selves.

Thus, Selvadurai's novels offer a nuanced exploration of the importance of queer community and belonging. By examining the ways in which queer individuals create spaces of care, support, and validation, he sheds light on the resilience and creativity of the human spirit. His work highlights the power of imagination, empathy, and solidarity in building a more just and equitable world.

Conclusion

Shyam Selvadurai's novels offer a rich and multifaceted exploration of the complex relationship between space and queer identity. Through his nuanced portrayal of characters navigating a variety of settings, from the intimate confines of the domestic sphere to the vast expanse of the diaspora, Selvadurai illuminates the ways in which physical and symbolic spaces shape individual experiences.

The domestic space, often idealized as a haven, can become a site of repression and constraint, particularly for queer individuals who do not conform to societal norms. Public spaces, such as schools and workplaces, can be hostile environments, reinforcing heteronormative ideals and marginalizing those who deviate from them. Private spaces, on the other hand, offer opportunities for self-expression, intimacy, and the cultivation of queer communities.

The diaspora, a space of both belonging and alienation, presents unique challenges and opportunities for queer individuals. While it can offer a sense of freedom and liberation from restrictive cultural norms, it can also lead to feelings of isolation and displacement. Diasporic communities, however, can provide a sense of belonging and support, as individuals connect with others who share similar experiences.

Queer communities, both physical and virtual, play a crucial role in shaping queer identities. These spaces offer a sense of belonging, validation, and a platform for collective action. By creating safe and inclusive environments, queer communities challenge societal norms and celebrate diversity.

Symbolic spaces, such as nature, art, and literature, can also be powerful tools for queer expression and identity formation. These spaces allow individuals to connect with something larger than themselves and to find meaning and purpose in their lives.

Selvadurai's work highlights the importance of considering the spatial dimensions of queer identity. By examining the ways in which physical and symbolic spaces shape individual experiences, we can gain a deeper understanding of the challenges and opportunities faced by queer individuals. His novels invite us to think critically about the role of space in creating more inclusive and equitable societies.

Works Cited

1. Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, 2006.
2. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
3. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
4. Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Duke University Press, 2003.
5. Foucault, Michel. *Discipline & Punish: The Birth of the Prison*. Vintage Books, 1979.
6. Gilroy, Paul. *The Black Atlantic: Modernity and Double-Consciousness*. Verso, 1993.
7. Hall, Stuart. *Cultural Identity and Diaspora*. Lawrence & Wishart, 1990.
8. Massey, Doreen. *For Space*. Sage Publications, 2005.
9. Said, Edward W. *Reflections on Exile and Other Essays*. Harvard University Press, 2000.
10. Selvadurai, Shyam. *Funny Boy*. McClelland & Stewart, 1994.
11. Selvadurai, Shyam. *Cinnamon Gardens*. McClelland & Stewart, 1998.
12. Valentine, Gill. *Geographies of Sexualities*. Routledge, 2009.